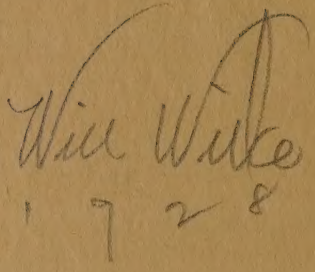
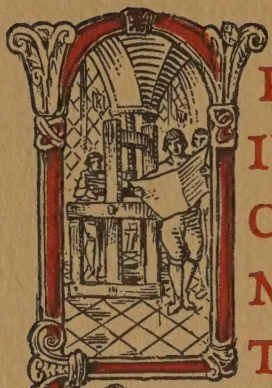
SECOND
YEAR BOOK

Share Your *Knowledge*

PACIFIC SOCIETY OF PRINTING HOUSE CRAFTSMEN

1928


Will Wilke
1928



PRINTING IS THE INTERPRETATION OF THE WRITTEN MELODIES OF THOUGHT

AND THE ART THAT CREATES

A VEHICLE FOR THE BEAUTY OF WORDS ¶ Printing today is the road upon which all endeavor must walk before its goal is reached; for all the markets of the world are opened with the key that is the printer's art. ¶ To what purpose did the silkworm spin, the weaver give laborious days to the loom, and the dyer lend his craft to the needs of the vat, if in the end the silken web lies unheeded upon the shelf, because its beauty is unknown to those who seek it? ¶ The printer is the man who places a message where it belongs. The statesman's thoughts are idle, discoveries of science are but neglected toil, and the intensities of sage and poet are futile words, if the lettered eloquence of the printed page fails to aid them. ¶ Yet printing alone is not sufficient to carry the messages of the world. As each thought has its own words, so each phrase or sentence needs the printer's art before its full import can be shown. ¶ Euclid and Shakespeare wrote immortal lines; but the speech that defined an angle could not unveil the passion of a Romeo. So to each subject must the printer wed the type that interprets it, and in this lies his art. ¶ Beauty must be given to beautiful words; to words of inspiration a setting must be lent that will convey their import, and a message that invites confidence must be printed to convey confidence. ¶ With type and paper for his brush and canvas, the printer in his art can reveal the hidden worth of every phase of life. The world and the infinite activities of man are his subjects. As the humblest object can be glorified with a lyric phrase or the hues of a picture, so can printing illumine and elevate modern commerce, revealing the true meaning and worth of its messages, and building a bridge from the business to the buyer with the unlimited art that it commands. ¶ Dedicated to the spirit of Craftsmanship, expressed by the Printing House Craftsmen

The above classic has been penned by Alva Romaine; decoration by William Wilke; typography by Charles W. Klor; engravings by Commercial Art Company; printing by Knight-Counihan Company (all of San Francisco)

The Year Book

ISSUED AS A
JOINT PROJECT BY THE

Pacific Society of Printing House Craftsmen

COMPRISING
THESE PACIFIC DISTRICT CLUBS
OF THE INTERNATIONAL ASSOCIATION OF
PRINTING HOUSE CRAFTSMEN

PORTLAND
LOS ANGELES FRESNO SACRAMENTO
SALT RIVER VALLEY
(PHOENIX, ARIZONA)
SAN DIEGO
SAN FRANCISCO BAY CITIES
SEATTLE TACOMA

June 1928

PACIFIC SOCIETY OF PRINTING HOUSE CRAFTSMEN

(Name of the organization changed from "Pacific Coast Society of Printing House Craftsmen's Clubs" at Fresno Conference)

OFFICERS—1927-1928

HAYWOOD H. HUNT, President - 300 Broadway, San Francisco
FRANK McCAFFREY, Vice President - 807 Fourth Avenue, Seattle
WILLIAM W. CHAPIN, Vice President - - - - - - - - - - 8½ North Eleventh Street, Portland
GUS PIERCE, Secretary-Treasurer - 1220 Maple Avenue, Los Angeles

OFFICERS—1928-1929

C. RAIFF MILLER, President - - 87 Park Street, Portland
H. F. EDMONDS, First Vice President - - - - - - - - - - 305 South San Pedro Street, Los Angeles
HARRY L. STRANG, Second Vice President - - - - - - - - - - - - 807 Fourth Avenue, Seattle
SIGNOR SIVERTSON, Third Vice President - - - - - - - - - - - - 1014½ Seventh Street, Sacramento
CLARENCE T. LINSTRUM, Secretary-Treasurer - - - - - - - - Route B, Box 687, Fresno, California

Board of Governors: CLARENCE T. LINSTRUM, Fresno; E. T. RICE, Seattle; J. S. WOOD, Tacoma; A. J. MUNSON, San Francisco; MELVIN S. WOOD, Los Angeles; OWEN S. DOVE, San Diego; SIGNOR SIVERTSON, Sacramento; JOHN HEDBERG, Portland

Above list of Governors correct as of June, 1928

GEORGE MEREDITH, Pacific District International Representative
8½ North Eleventh Street, Portland

RETROSPECTIVE AND PROSPECTIVE

The Retiring President Reports

As COMPARED with those groups of Craftsmen in the larger printing centers of the East, we of the Pacific Coast have just made a start—our second wind so to speak—but at that we are going strong! And another year should see still greater advancement.

This brief summary of Craftsmen's activities should cover two years rather than merely the year just ending, since these events are closely connected and have not been heretofore recorded with any degree of continuity.

Previous to the preliminary organization of the Pacific District of the International Association of Printing House Craftsmen in Los Angeles, April 10, 1926, there had been very little concerted action by Pacific Coast Craftsmen. There were four clubs in existence, but each was self-contained with little interest in what was transpiring elsewhere; consequently there was not the cumulative "sharing of knowledge" which at present obtains. Representatives from only Los Angeles and San Francisco were present at this first organization meeting just referred to, but much interest was evidenced, and three months later when delegates from Seattle, Portland, Los Angeles and San Francisco gathered in Conference in San Francisco, the sentiment was in favor of a strong district organization of Coast Craftsmen —nor has that feeling waned during the time since elapsed.

A well-known Fresno executive, Clarence T. Linstrum, was present at the first Conference, and was sufficiently impressed with the work being done by organized Craftsmen to want a club in his own city. Like the capable "skipper" that he is, he quietly set the machinery to work, and on November 6, 1926, a joint meeting of Los Angeles and San

Francisco Craftsmen was held in Fresno, with the expected result—one of the healthiest clubs in the country.

A copy of the first YEAR BOOK was sent to Edward M. Lovendale, Salt Lake City. Mr. Lovendale wrote for more information, and on January 31, 1927, International representative-at-large George Ortleb instituted the Salt Lake Club of Printing House Craftsmen. This club apparently thrived for a few months, but surrendered its charter before a year had elapsed. Just what was the reason for this failure is not known, but it is confidently hoped that eventually the Craftsmen of Salt Lake City will realize the advantages to be enjoyed and prestige to be gained from a properly conducted club, and will reorganize.

George Ortleb visited Portland while on his Western trip and was successful in persuading that club to affiliate with the International Association. This was, of course, a move in the right direction, for while Portland Craftsmen had a fine organization already, they stand to gain by International membership. Portland Craftsmen have been particularly fortunate in their selection of officers, and have a club second to none in activity and value to the entire printing industry of the community.

Some copies of the first YEAR BOOK were sent to San Diego. Correspondence followed with officers of the Pacific Coast Society of Printing House Craftsmen, and on February 21, 1927, George Ortleb and Frank H. Rodell defied a storm and "carried the message to Garcia." San Diego has taken that message to heart, and now enjoys the distinction of having the best attended meetings of any Coast club.

Meanwhile, Craftsmen in Seattle had been actively engaged in "sharing their knowledge," and this propaganda bore fruit in the form of a new organization in Tacoma, April 1, 1927. Tacoma is not the largest club in the West, but

it certainly has an excellent quality of material in its ranks, and will unquestionably grow with the city.

The Second Annual Conference of Pacific Coast Craftsmen was held in Portland June 24-25, 1927. All clubs in the Pacific District were represented by delegates except San Diego. Portland's hospitality on this occasion was fully up to par, and everyone in attendance carried away the conviction that the time spent was an actual investment. Aside from the value of the educational features of such a Conference as this, there is much to be gained by just getting acquainted with one's contemporaries in the "art preservative of arts." Many who were present at this Portland Conference voiced the general sentiment that only an "act of Providence" could keep them away from similar gatherings in the future.

Seattle and Tacoma also showed their spirit of fraternity by entertaining many of the delegates to the Conference in the days immediately following.

San Francisco Craftsmen had been busy telling the Sacramentans of the advantages to be gained from a club of their own, and a healthy "infant club" resulted August 20, 1927. This club has gone steadily ahead, and has fully justified its formation.

And finally, as a result of considerable work on the part of Frank H. Rodell, second vice president of the International Association of Printing House Craftsmen, a club was instituted in Phoenix, Arizona, March 12, this year. This group calls itself the Salt River Valley Club of Printing House Craftsmen, and judging from the calibre of its members, a steady growth and ever-increasing value to Arizona printers is predicted.

It had been hoped ere this time to be able to announce the formation of clubs in Vancouver, B. C., and Spokane, Wash-

ington, but certain complications arose, which caused delay. Hope is not abandoned, however, and more progress may be reported in a few months, as every effort is being made to show these Northwestern Craftsmen that they have much to gain and nothing to lose through association and interchange of ideas with the leading men in the industry in the printing centers throughout the entire country.

Craftsmanship is mental communism freely applied—it only asks the individual to "share his knowledge." We on the western rim of the North American continent have somewhat different problems to face than Eastern Craftsmen have. Here the units of production are smaller, and Craftsmanship is practiced in a more literal sense than is true under conditions of mass production. Yet we need the association which is afforded us by affiliation with the International Association of Printing House Craftsmen, and that body in turn needs us—if for no other reason than to keep burning the fire of individual, personal Craftsmanship and appreciation of finer printing.

The International Association is doing a fine work with its Educational Commission, and every club should give this Commission earnest support—which support will be returned with compound interest.

During the past year many clubs have added a new office to their directorates—that of club librarian. It is a promising move, and every Craftsmen's organization should include a library as pretentious as may be obtainable.

There has been a great improvement in appearance of the International *Bulletin* within the past few months, and other changes to enhance its style are scheduled.

Last year the officers of the Pacific Society were able to induce Henry Lewis Bullen to make a tour of most of the Coast cities with his splendid exhibit of European modern

printing; and also our own International president, John J. Deviny, attended the Portland Conference and visited with Craftsmen all along the route. This year we are honored by the presence of Douglas C. McMurtrie, an authority on fine book making and the history of printing. Several other eminent persons in the graphic arts have expressed a desire to meet with our clubs, and I predict that ere another year has sped arrangement of local programs will be considerably easier than has been the experience of the past. Nor should we depend on imported talent for our meetings. Craftsmen's clubs are properly the "proving ground" for developing latent talent—through committee work and participation in monthly meeting programs. Nothing impresses the new member so much as demanding his *service* as well as his name on the list of membership. Start the tyro Craftsman out as a three-minute speaker and before you know it he will be chairman of the program committee.

With proper co-operation, our Pacific Society can increase in aggregate membership from the present figure of about 700 to at least 1000 within the coming year. Already our district organization is known as the most progressive in the International Association, and there is no reason for us to stop growing. Let us hold our heads high and keep at work. We can't lose.

One of our beloved members is second vice president of the International Association. And it is not too much to hope that in 1930, when Los Angeles plans to play host to the International Convention of Craftsmen, Frank H. Rodell will occupy the chief executive's chair in an organization pledged to further the interests of executives in the printing industry. Naturally, all Coast Craftsmen will be glad to help Los Angeles secure this Convention two years hence.

The coming year promises greater advancement in the

graphic arts in our entire domain and we, as Craftsmen, will do our part in this forward movement. The newly elected officers of the Pacific Society are all seasoned workers and only ask the co-operation of local officers and men. Next year's Conference in Sacramento should be even better attended than was the Fresno gathering. Sacramento is an ideal Conference city, and is geographically situated to draw more Craftsmen from different cities than almost any other city on the Coast.

The recent Conference made some changes in our Constitution and By-Laws, including a shortening of the official title of the Society (which now reads "Pacific Society of Printing House Craftsmen"). The various changes are all improvements, I believe. The general opinion of those present at the Conference was that the program offered has seldom if ever been excelled at any similar gathering in the West.

To Clarence T. Linstrum, newly elected secretary-treasurer of the Society, and his various committees of Fresno Craftsmen, is due much credit for the splendid way in which the entire Conference was planned. It is difficult to imagine how Conference arrangements could have been improved —nor how the Fresno Craftsmen could have shown a finer spirit of hospitality.

In conclusion, I wish to thank each and every Craftsman in the Pacific District for his individual and co-operative effort during the past two years, and pledge myself to do everything within my power to further the work to which our movement is consecrated, and to assist those officers who have just assumed office in every way possible.

Thanking you for the honor conferred on me during the past two years, I am,

Fraternally,

HAYWOOD H. HUNT.

CREDIT WHERE DUE

TO ATTEMPT to credit all who have "shared their knowledge" and craftsmanship in producing this second YEAR BOOK would require more space than is here available, since almost without exception everyone who was requested contributed freely of time and effort; but the following firms, organizations and Craftsmen are especially worthy of mention as having assisted to make this possible:

MACHINE COMPOSITION: Clifford H. Cassiday (Pacific Typesetting and Type Foundry Company), Monotype Composition Company, Ross Draper (Linotype Printers Incorporated), Thomas Pascoe, Harry Hoeye and John R. Spann (Mergenthaler Linotype Company), H. S. Crocker Company. (Text pages are in 12 point Monotype Garamont; lists of members, 10 point Linotype Granjon, and 6 and 8 point Linotype Garamond.)

HAND COMPOSITION: Desmond Bonnington, Paul R. Aller, Joseph Eagan, Elmer M. Pettitt, Clifford P. Anderson, J. P. Black, Clifford B. Marker, A. Porter Halsey, Charles Krieger, James Sydney Johnson, T. F. Swearingen, Andrew Odegaard, Thomas Pascoe, Charles Klor, Herbert Fahey.

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PAPER STOCK: Courtesy San Francisco Paper Trades Association. (This organization has always stood staunchly behind the work of Craftsmen, and deserves special recognition.)

It has been a pleasure to produce this volume, and I take this opportunity—on behalf of the Pacific Society of Printing House Craftsmen—of thanking each firm and individual for their contributions—making its publication possible.

HAYWOOD H. HUNT.

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* * *

This may not be the right place to acknowledge a just debt, but space is limited. In May, shortly before the Fresno Conference, when an effort was being made to complete copies of this publication, J. P. Black (then a member of the Board of Governors of Los Angeles Club of Printing House Craftsmen) strolled into San Francisco and inquired if he could assist on said YEAR BOOK. He *could* be of assistance, and he *has* assisted in many ways, and on many days. "J. P.," the Pacific Society of Printing House Craftsmen is deeply indebted to you—*and we thank you!*

CRAFTSMANSHIP: ITS IDEALS & DESTINY

BY EDWARD M. LOVENDALE

No industrial organization was ever founded with such lofty ideals of unselfish service, or which called for a greater measure of altruistic devotion to a cause than that of the printing house Craftsmen.

No other industrial organization of modern times is so exacting in its requirements of its membership. Even the least talented member of a local club is expected to contribute something to the advancement of the cause it sponsors without expecting anything tangible in return. Nor can any member expect any greater benefit because of his membership than he is willing to contribute to the movement through personal sacrifice of time, talent and money.

Churches are established to promote the spiritual growth of their followers and communicants. Many good people give freely and unselfishly of their time and means to serve God through serving their fellowmen. They ask no reward for their labor. It is a labor of love in a worthy cause, and the satisfaction of doing something worthwhile for their fellowmen and for society is sufficient reward in itself. If printing house Craftsmen were actuated by the same unselfish spirit, what a power for good they could become in the advancement of the art of printing!

Many civic societies have been organized in the past to promote the interests of a community. By voluntary effort and a progressive display of interest they have achieved wonders in the many activities they have sponsored. Money has been freely spent to secure public improvements that would enhance the beauty of the district or community in which they lived, and all shared in the enjoyment of better surroundings. Printing house Craftsmen could place the art

of printing upon a much higher plane by mutually injecting a little of the same kind of love for better things into their club activities.

But in neither church nor civic society is the burden evenly distributed. Some willing spirits in each perform the lion's share of labor. The same is true of the Craftsmanship movement. Usually a small group in each local club does the bulk of the work, and the majority lay back with a sort of "produce-your-knowledge-and-share-it-with-us" attitude. "That's what we're paying dues for."

Some Craftsmen have not yet learned the joy of contributing something out of their individual stores of knowledge for the benefit of the many. Others lack self-assurance in presenting what they know of the technics of their craft, or else they are so modest that they underestimate the value of their experiences.

But the group most discouraging to the officers and program committees is usually composed of members who feel so smug about their own abilities as Craftsmen that they cannot see wherein they can receive any benefit through attendance at the meetings. And if they really happen to be so richly endowed with technical knowledge as they think they are, it is seldom that one of these members ever feels any obligation to share such knowledge with his fellows. A Craftsman worthy of the name usually has the urge to unbosom himself. If he can't stand before an audience and tell his story, he will make it a point to share his knowledge in private conversation with one or more fellow members, who in turn will pass it along for the benefit of a larger group.

Also, of course, there is a limited number of members in every local club who are identified with other worthy movements of one kind and another. Their duties and activities therein necessarily curtail their activities in Craftsman-

ship affairs. It is an unfortunate situation, too, because such members are usually gifted with the very talents that make their services most valuable to any uplift movement with which they are identified.

Talking about uplift movements, let it be unmistakably understood that the movement sponsored by printing house Craftsmen is designed to uplift the entire printing industry to that high plane in the world's industrial affairs to which it is entitled to occupy by reason of its importance. It will take time, of course, and some of our local clubs may relapse into temporary oblivion from lack of support or due to inefficient leadership, but the movement itself is destined to grow, and to progress upward and onward until it achieves that enviable position consistent with its ideals.

And why should this movement not continue upward? As Craftsmen we need only to throw off the smothering shroud which that talented writer of world-wide renown, Henry Lewis Bullen, refers to as our "inferiority complex," and substitute for it the mantle of the skilled artisan and artist, and then live up to the principles involved in this new declaration of our real importance as a vital factor in the world's progress.

In all civilized countries, many printing Craftsmen with exceeding skill and rare artistic ability are causing their productions to be regarded as works of fine art—not merely as "jobs of printing." Standards of excellence are being set that will never again be lowered so long as civilization prevails. In every branch of the printing industry these high standards are in evidence. The commercial artist, the photo-engraver, the compositor, pressman and bookbinder, all catch the spirit of the designer of printing. This designer may be called a layout man, or a compositor, or by any name peculiar to the history of our craft in the past, but if

he is a real master of his art, he is surely entitled to rank as high professionally as the architect.

And ultimately typographical designers will acquire their training in technical schools comparable to the architectural institutions of learning—which will confer upon them M.A. degrees—and these graduate designers will establish standards of typographic excellence that will result in much printing that will grade as high in the fine arts as architecture, sculpture and painting.

Masterly treatises will be written in the future on the improved technique of printing by qualified experts in each branch of the industry, and these will be placed in our public libraries and become available as reference books for the guidance of each coming generation of printing house Craftsmen.

So printing is destined to occupy a very high place in art as well as in industry, and the real Craftsman of the future will be accorded a well earned position in professional circles.

PASSING THE BUCK

BY ROY T. PORTE

Sometimes I sit and wonder at the modern printer and how he runs his business. In the good old days of thirty or forty years ago none of us knew much about costs and got what we could for our work; but, thank goodness, we knew some other things.

In those days it was a perfect insult to a "regular comp" to decorate his copy with layouts, punctuation marks, instructions how to set the "job," and what not. He immediately would pass such stuff over to the devil, for it was far below his dignity to set "reprint" copy. He was an artist; he knew when and how italics, small caps, periods, commas,

colons, and all such things were to be used. In fact, the editor of the paper dared not contradict him—because the comp usually was right and the editor wrong.

All this is written because a booklet titled "How to Avoid Charges for Printing Alterations" came to my desk the other day through the mail. It was a reprint of an article written by some printer for an advertising paper and an employing printers' organization was sending it out for the enlightenment of the world in general. I blush for shame that such a booklet should have been written by one who calls himself a printer and sent out by employers, employees, or a printers' organization.

In the first place, the booklet itself was about as bad a piece of typography and printing as one could wish to see. Throughout, evidences of indifferent workmanship and errors galore glared at the reader. Had some Hank Sluggs produced the booklet there might have been excuse for it, but this was a booklet intended for distribution among large buyers of printing, fathered by an organization of printers—and it was as poor a piece of printing as any Hank ever produced.

But that was not the worst of it, by any means.

Every word of "advice" to the man who was about to have some "direct mail" printing, a catalog or even a book produced, was of the variety to make a man who has some ideals of craftsmanship and what a printer really should be, tear out the few remaining locks of hair and ask for a padded cell.

First thing the buyer was asked to see that his copy was accurately typewritten, all the punctuation marks carefully inserted, every word spelled correctly, capitalized, and everything in apple-pie order.

All display lines must be marked and indications made as

to sizes of types. Long sentences and paragraphs were written to explain why all the necessary care must be taken in all these things, and especially that the customer should designate all the type, borders, and other details for the entire "job."

Why the customer was not told to come over to the print shop and set up the type and run the press is beyond me. He was told to do about everything else, in order that the printer might be saved as much time and trouble as possible.

And I wonder what that printer is in business for and what the customer wanted of him. If the customer had to do most of the technical work and all the planning and the rest, why a printer at all!

Personally, I would be insulted if a customer told me he did not have confidence in my ability to give proper instructions to my workmen correctly to produce a piece of printing. It is my business to have people who can take copy, however poorly written or gotten up, put it in form, set it in type, read the proofs accurately and then print it as it should be printed.

Judging from much of the printing I see today, many printers do not do that sort of thing. The copy is set up exactly as written—right or wrong. The customer has to read all the proofs, and then if there is an error it is the customer's fault. The "job" is produced in some manner, just so the buyer pays the bill, and that is all!

No wonder such buyers of printing put in near printing machines to do their own "printing." What they do with those contraptions is better than the printer does who has no knowledge of what real printing must be. When the customer is asked to do the very things the printer should do, then the whole of the work might just as well be done by the customer.

These men are not printers. They are merely reprint artists who want everything handed to them on a silver platter. They use no brains in their work, and ask only for the chance to "make a bid" so to secure work at the lowest price. There is no pride of doing a thing well, of turning out printing that can be viewed with satisfaction.

Of such printers there are far too many, it seems, and to think an employing printers' organization would back such a printer by sending out such a silly work as the booklet mentioned is beyond me.

Oh well, I'm old fashioned! And an old fashioned printer taught me how to "stick" type. I have funny ideas about a printer knowing his business and being able to properly edit and set copy, make a style and follow it, and in fact, being a printer his customers can have confidence in. I see nothing admirable in a mere reprint artist who is content to use hands but not brains, follow copy whoever may have prepared it, and pass the buck for every error made.

I say I'm old fashioned, and ever will thrill to good printing produced by a printer who knows his business!

NOTICE *that Craftsman next you at table. Fine fellow, is he not? Do you know how he came there? Another Craftsman induced him to join. Good idea, that! Try it yourself. Bring a new member with you next meeting night.*

APPRENTICE TRAINING IN LOS ANGELES

BY WOOD GLOVER

The training of apprentices is an unusual and particularly fortunate condition in Los Angeles. The Craftsmen's Club never has taken up the matter as applied to commercial shops because it has felt that the ground was already covered by the Trade School and the printing plants in the High Schools. These latter are not intended to give the boy more than enough printing which will enable him to find out whether he wants to enter the trade. They are, however, laying the foundation for many fine Craftsmen, under the hands of the large group of worthy instructors, who are well represented by membership in the Club.

The real training of the boys for practical shop work begins in the Frank Wiggins Trade School. This great unit of the city's high school system, housed in a new, perfectly appointed, million-dollar home, has facilities for teaching a great many trades for both boys and girls. And the printing department is not the least. Here under most advantageous conditions are grouped machinery and equipment for every department of a modern printing office—composing room, linotypes, monotype, presses, bindery. Everything is new and down-to-the-minute, without any makeshifts to start boys wrong.

The department is carried on with the advice and supervision of a committee of master printers from the local organization, with curriculum and text books approved by the United Typothetae of America. The instruction is done by men who are real Craftsmen in every sense of the word. A majority are members of the Los Angeles Club of Printing House Craftsmen and work in closest harmony with the Club.

Mr. John M. Murray, the head of the department, has had long experience in school work, as well as being expert in his trade, and has the highest ideals both as a man and a Craftsman. This can also be said for every man in the department. They are an outstanding group, of which the fraternity may well be proud.

It is planned to have a member of the Club, once each month, attend an evening session of the school and make a talk on some technical subject. This should be of wide practical benefit to all concerned and will bind the Club by stronger ties to this our Apprentice Training Division.

This fine institution is not an over-night establishment, the result of fine-spun theory, but the development of many years of thought and effort and struggle on the part of the printing organizations of Los Angeles. The Craftsmen's Club is glad to bask in the glory, enjoy the product, and share in the work of the Frank Wiggins Trade School Printing Department.

Printers must be the
greatest rogues in existence: they
are daily practising
imposition!

CO-OPERATION IN PRODUCTION

BY C. R. LITTLE

CO-OPERATION implies joint action or operation; not, as sometimes erroneously inferred, a sharing of profits. There are varied forms of co-operation, each carrying its own significant title, and each being an exemplification of concurrent interest; but that to which this article would direct attention is neither productive nor distributive co-operation, in the strict sense of the word, but rather a recognition of and application to the requirements calling for judicious expedition and joint collaboration in the execution of forms for printing.

First, we accept the postulate that departmental divisions are desirable: that is to say, there should be an office, a composing room, a pressroom, a bindery, and a shipping bureau; together with a sales force, acting as intermediary between the purchaser and the product. Having admitted this, with its implied independent departmental duties, we then confront the problem of co-operation of each of these branches, the one with the other—"One for all and all for one." This cannot be accomplished satisfactorily upon the basis of employer and employee—overlord and subject—Simon Legree and Old Tom; nor yet is it necessary that a partnership in management and profit be effected, as in the case of banking, insurance, or business co-operative associations or societies. Each of these fulfills a stated purpose and accomplishes a certain end; but the true co-operation, the ideal co-operation, the satisfactory co-operation is that which incites each individual unit, collective or personal, to contribute of the best that is in him to work with each other one for the production of the finished article with the closest attention to correctness, the greatest expe-

dition, the least cost, and the minimum of friction. When the shipping clerk is satisfied with the bindery, the bindery with the pressroom, the pressroom with the composing room, the composing room with the office, the office with the sales force—then it may humanly be expected that the customer will be satisfied with the job, which is the *summum bonum* to be striven for. A satisfied customer means a return customer, it also means an enlarged field of operations; for not only will he be retained without future solicitation, thus releasing the salesman's time to the direction of other clients, but also the pleased customer himself becomes a voluntary member of your sales force (and without remuneration), for he quite naturally will speak to others of the satisfaction accorded him, and the far-reaching results of this unsolicited testimony is indeterminable.

Then, also, consider the reactionary influence upon the departmental units of the firm itself. Instead of growl, grouch, blame, alibi, and passing the buck, with all their attendant unpleasantness and the upsetting of individual equipoise; there is ever present the expression of pride and contentment the one with the other and each with all, and the feeling of self-elation at being an instrumental factor in the wheel of progressive accomplishment, thus giving zest to life, to work, to association and co-operation.

Of course all this is not attainable without effort. There must be concert of action, intelligent deliberation, willing consultation, and freedom from all petty jealousies, strife, bickerings and bitterness. There must be no aloofness of the office force from the mechanical departments; no feeling upon the part of any cog in the wheel that it is either more or less important than some other factor. All must realize they are where they are because they best fit in there, and that the machinery would not work so smoothly by the

transposition of any part thereof to the performance of other duties; as also it must be borne in mind by each unit or member that the best result could not be attained were it removed from its special position, except an equally acceptable substitute be provided to fill the gap.

Realization of these premises by each separate individual will obviously create within the mind of each a keen desire to retain the perfect poise, to which end everyone will contribute of his time, ability and interest, and the whole will constitute a machine correct in action and satisfactory in accomplishment.

As the human body free from ailment, and directed by the mind at perfect ease, is capable of wonderful achievement impossible under adverse conditions of sickness or perturbability—so will an institution whose component parts work in accord and unison accomplish vastly more and produce better results than when disagreement is rife, contention prevails, and dissatisfaction exists.

To sum up, then, co-operation is mutual fellowship—which in turn is true partnership—and its furtherance should be acknowledged by all as "a consummation devoutly to be wished," for when universally attained mankind will have entered the much-desired millennium.

A contemporary says
"The first printers were Titans." There
are a great many "tight uns"
among them still.

CRAFTSMEN'S ORGANIZATIONS

BY HARTLEY EVERETT JACKSON

THE Craftsmen's movement represents the bringing together of the individual efforts of leading printing craft workers everywhere to improve their own and others' abilities. We have the right to assume, then, an interest on the part of all members that calls for active expression.

The task of organizing this interest, and giving opportunity for that expression, should be, and is, an easy one. We need, first, a nucleus in each club—a directing group—the officers and boards of governors. Then we need specific active participation on the part of each club member.

It is not enough to "let George do it." The officers are elected because of their outstanding abilities and interest. But if the officers do all the work, the interest of the members dwindles. Each club should have enough active committees, with specific objectives, to give every member something to do.

Where this plan is followed, the twin problems of lack of attendance at meetings and delinquency in paying dues, do not arise. It has been well said that any organization is better off with ten active members than a hundred times that many inactive, uninterested ones.

The financing of a Craftsmen's club should follow the same good business principles that apply to any other organization. Expenditures should always be kept within income. And "income" in this case should mean money in hand—it is unsafe to reckon on moneys due from members. Dues three months overdue should be taken out of income statements, for they are really liabilities instead of assets.

A working budget is the only safe plan. It should be based

upon a conservative average income, and should not take account of such an uncertain and variable income as that derived from initiation fees. Expenditures should be divided into two classes: fixed, or overhead expense; and variable or controllable expense. The money for the former should be set aside each period and not touched. The balance of the income can then be appropriated as circumstances warrant.

Initiation fees should be placed in some special fund and used for a specific purpose outside of current operations. It is very unsound finance to expect to pay current expenses with funds from new memberships.

To sum up, let it be said that providing active participation of every member, and sound finance, are the only certain basis for strong, effective clubs.

THE IMPORTANCE OF THE ALPHABET

BY S. VANCE CAGLEY

FOR THREE YEARS I tried to make myself believe I would make a good minister, during which time I came in contact with so many who had the same idea in mind, and in my estimation were such failures, for it seemed such a task to stay awake during their lengthy discourses, that I set about to find a way in which those who were not in sympathy with my thoughts would not be forced to suffer.

How far-fetched printing may seem from the preaching of the Gospel! and yet in a sense it is the means of all teaching and all preaching, if we may analyze it in this way, and we are the dynamos behind this great craft, the combined energy that feeds to the entire world lessons on civilization, religion, invention and education in all its phases.

It is true in a way that this education and these great thoughts are not the fruit of ourselves; nevertheless we are the apostles to this great principle.

Printing—what a great expanse this one word covers! Printing—truly the basic principle of all learning and of civilization itself; the means of recording the past to be used as reference for the present and future, and bringing us that much nearer perfection in any phase of life, and in any undertaking.

Through our hands flows the knowledge to be passed on for generations to come; the great inventions of the day are tabulated and put into concrete records to live and serve as reference to future greater inventions. The great surgical operation which may be the means of saving millions of lives is recorded on the printed page by our hands; the tactics of the military genius are outlined and the knowledge stored away for some future occasion, which may be the means of winning some great decisive battle; sermons, the reading of which may be the guiding pathway of our children—the lessons contained may change the wayward son into a great leader of men. These, my friends, the fruits of our humble efforts, trivial as they may seem in the mere mechanical process of placing one letter at the side of another, then a bit of ink, a sheet of paper, a touch of care here and there, and then the finished printed page, may bring happiness, misery, life, despair, or even death, and in the doing of which we are earning our daily bread.

Truly, the task of printing is important. Are we filling this position in life creditably? Are we proving ourselves really worthy the trust placed in our hands? Are we worthy to be called "Printers"?

How little thought do we give the final resting place of the little printed pages as we see them come from the press, or the mission they are to fill, the duty we are sending them out to perform. It may be the return card of an envelope, and yet it may make some heart leap with joy, bearing a

message from an old almost-forgotten friend, or it may carry a check that will cover an overdraft, or again it may be the bill for next month's rent.

A single prescription blank, a piece of printing most neglected, may some day carry the message to a pharmacist that will save the life of one of our loved ones.

Yet, these little printed messengers of various description that go through our hands daily, pass with no thought as to the importance of their mission; while we, as manufacturers, live our lives as humble servants of the public, ministers of the Gospel, educators of mechanics, the connecting link of civilization and learning: furnishing the hungry minds of humanity with food to build the future. Truly we may say we are ministers—we are more than that, we are the means of all education; we are the stepping stones of civilization itself.

Realizing as we should the importance of our part in life's great work would make us truly "Craftsmen," filling a most important phase of life itself; and at the same time in making the fruits of our labor beautiful to behold, a joy forever, should so thoroughly saturate us as to make the word "Printing" synonymous with beauty as well as education and learning.

Good Prince of Types, when I am fled
Whence thou the Final proof dost scan,
I'll rest content, if there 'tis said:
"The Printer is a worthy man."
—Albert Schiller.

The New Skipper Takes the Helm

T IS with great pleasure that I greet the membership of the member-clubs of the Pacific Society of Printing House Craftsmen.

To contemplate what has been done and the things that we can do fills me with admiration for past accomplishments and a feeling of pride to be a member of an organization in which exists such wonderful possibilities for the future. To actually "Share Your Knowledge" with one's fellow man requires a deep-rooted spirit of unselfishness. I am quite convinced that this spirit is firmly planted in the character of every member of the Craftsmen's Clubs.

Formerly men did not mingle as brothers and exchange the experiences they had so dearly bought, nor suggest ideas that would help and advance their fellow man.

It is all so different today. Instead of hoarding back in our minds the knowledge gained by experience we now broadcast all that we have learned about a business, full of detail, intricacy

and grief — glad if it helps the other fellow to avoid the rocks of disaster.

While we have had one or two backsliders in the member-clubs we have added more enthusiasm and more clubs to fill the vacancies. With very active clubs in San Diego, Phoenix, Seattle, Tacoma, San Francisco, Sacramento, Los Angeles, Fresno and Portland, we are hoping that by this time next year we will have added at least four new clubs to the fold.

Our membership is not as large as it might be, but it makes up in interest and eagerness what it lacks in numbers. On this question of membership I think we should always be careful. Membership drives do not, as a rule, bring in the men with the proper spirit — they are usually half-hearted. But to build for that quantity which is permanent make your meetings so continually interesting that all eligible men will knock and beg admission. This method has been tried in at least one club of the group and that club is steadily growing.

At the Fresno Conference it was decided by the delegates that much good could be gained by dividing our territory into three districts — Northern, Central and Southern. There is a vice-president in each of these districts, each of whom will gladly give of his knowledge and time to help the clubs in his district. This idea should bear fruit and result in added interest in each club.

It has been admitted by employers generally that since the organization of Craftsmen's Clubs there has been a very marked improvement in the quality of work turned out in the various establishments, and today all departments ruled

over by Craftsmen are considered to be in good hands. If we keep up our desire to deliver a better product we will soon see the time when membership in our organization will be a first-class recommendation for a position.

As president of our local Club it was my good fortune to come in close contact with every member. I had promised to give them something to do to further the cause of Craftsmanship. Never in my active life have I met up with a lot of finer men—real men—than those that compose the Craftsmen's Clubs.

In conclusion, I want to thank the delegates who were present at the Fresno Conference, and through them the membership at large, for the honor they have bestowed on me. I shall do my best to live up to your expectations, and I crave your help to make our Pacific Society the greatest district organization in the International body.

Fraternally yours,

C. RAIFF MILLER.

Fresno set a worthy gait
In nineteen hundred twenty-eight;
Now Sacramento is in line
For nineteen hundred twenty-nine!

THE GLEAMING LIGHTS OF THE AGES

CROWNING TRIBUTE TO THE CRAFTSMEN'S MOVEMENT AWARDED PRIZE IN "THE INLAND PRINTER" CONTEST

IN the beginning God created the heaven and the earth. And the earth was without form and void. And God said, 'Let there be light'; and there was light." ❧Moses in the wilderness was given the Law that is the foundation of all law. ❧Came one saying, "Neither do men light a candle and put it under a bushel, but rather on a candlestick; and it giveth light to all that are in the house." Many centuries of groping in the dark; then Johann Gutenberg lighted a taper that was destined to grow into a mighty illumination throughout the ages. ❧The representatives of a great people met and agreed "That all men are created equal; that they are endowed . . . with certain inalienable rights." ❧Poor Richard, in his inimitable way, advised "Be ashamed to catch yourself idle." ❧Said the immortal Lincoln, "No country can continue half slave and half free." ❧A company of men from out of a great industry, which is at once a trade, a service, a profession, and the art preservative of all arts, formed a club and set as a beacon before their faces

SHARE YOUR KNOWLEDGE

So moves the world toward that great day when "the nations . . . shall walk in the light."

THE AUTHOR AND PRIZE WINNER IS
WOOD GLOVER
PAST PRESIDENT
LOS ANGELES CLUB OF PRINTING HOUSE CRAFTSMEN

The Portland Craftsman

PAUL O. GIESEY, EDITOR

OFFICIAL BULLETIN
OF THE PORTLAND CLUB
OF PRINTING HOUSE
CRAFTSMEN

Share Your Knowledge

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WHY I'M PROUD TO BE A PRINTER

BY EDWARD E. BROCKMANN

READING by the fireplace one winter's evening after listening to a radio program broadcast from a far-distant city, I read a statement by Marconi, the wireless scientist, how the super-power receiving sets were now picking up messages that seemed to come from some place other than this planet. How, when the message is sent through the ether waves it is picked up by a receiving instrument, also that these sound waves gradually fade out into the vast ether spaces above this earth, where no instrument was able to reach at present.

I believe I fell asleep, for suddenly there seemed to be before me an enlarged super-sensitive receiving set that possessed marvelous powers. By adjusting the receiving dials an operator was not only able to receive messages that were being broadcast that evening but he was able to pick up messages and sound waves that had been sent out in times past, whether sent by radio or not. By careful tuning of the instrument he was able to hear the voice of President Wilson giving his famous speech before Congress in 1917 when he said, "the time has come for us to conquer or submit." Again the operator turned another dial and he heard the voice of Abraham Lincoln giving his unparalleled Gettysburg address.

"Hold on," I cried to the operator, "just how far back can this machine be tuned in?" "It is possible," he said, "for us to tune it to such a sensitive point that we can hear the voices of people in the far-distant past thereby making it possible to receive the great orations and songs of all the past masters." "But, if this is possible with this marvelous machine, then it is possible it may some day take the place of the printed word." "Exactly," he said, "that is just what

we plan for the future machines to do." "But," said I, "if that is the case then it will be necessary for the hearers to understand the language of the speakers, also we will need to be familiar with their diction and pronunciations." The operator was silent for a moment as if in deep thought. "No," he said, "this machine with all its marvelous powers and almost unlimited possibilities can never take the place of the printed word."

"Even if it were possible for people of the future to do the listening instead of reading," said I, "you still will not overcome the greatest difficulty. A message may be all right as to words and such, but it loses its chief value by the way it is presented. In the printing art all the great orations and songs are preserved for future generations. Not only are the words and music preserved but we can bring to them by colored pictures actual views of great events of history. No need to understand the language of the past masters, this art of printing can be adapted to all the known languages of the world and by the mere taking a book from off the library shelf one can enjoy the classics of history in his native tongue. This art of printing has undergone changes and mechanical processes for the last five hundred years and there is no telling what the future will bring forth, but of this I am sure, for it is recorded in The Bible 'of the making of books there is no end' and I doubt if there ever will be, and furthermore the greatest thoughts recorded were not spoken, but were written and then put in type."

The room grew chilly, the fire having gone out. I awoke from the dream and was thankful that the craft to which I belong, though it may seem commonplace to some, is in fact the art preservative and will so remain until future ages shall have found out a better way of recording and preserving thoughts.

"WHY IS A SECRETARY?"

BY PAUL O. GIESEY

THE writer is *fourth* in line as secretary-treasurer of the Portland Club, but that's a far cry from the *fourth* estate—(this article will hardly be regarded as evidence of journalistic prowess).

The Portland Club's first secretary was C. Raiff Miller (our recent presiding officer), who opened the first set of books—and they are models of simplicity. He was succeeded by John Hedberg, who served and kept up the good work during 1925 and at the end of this term turned all effects, along with his good wishes, over to Fred K. Belding, our immediate predecessor. Fred efficiently scribed and collected during 1926. These men did their respective share of hard work in establishing the Craftsmen's movement in the Rose City, and all honor to them and their contemporary officers.

As to the duties of a secretary: they are multitudinous. But why, Mr. Editor, in assigning the caption above, slight the latter half of our title: TREASURER? For a secretary-treasurer stands or falls by his ability to "treasure" and his propensity for disconnecting fellow-members from the coin of the realm should be well developed.

However, to the everlasting justice of Portland Craftsmen, let it be said that our main trouble is to dissuade the boys from paying too far in advance, thereby "balling-up" our books.

The system of bookkeeping: it should be very simple. Each secretary is followed by another and the transfer should be made without a "breaking-in" period. The auditing committee will find a simple system to their liking; and, finally, Craftsmen are all workers, and secretarial work, being after-hours and spare-time efforts, should be as simple as possible.

For those who aspire to secretary-treasurership or who in an unguarded moment succumb to the blandishments of a nominating committee, here are a few qualifications with which an ideal secretary should be blessed. We do not come up to requirements by a long way, but our brief experience has taught us that: a secretary should have a tolerant boss; if married, his wife must be broadminded enough to undergo temporary widowhood while he is servitor to his brother Craftsmen; he should hold out a part of his pay to equalize recurring discrepancies; on banquet nights (collections are made) he dispenses with the first course unless he likes his soup cold, and then should be able to catch up on the rest of the meal so as to be ready to take down notes when the various and sundry orators divest themselves of wisdom, sustained and copious. And last, but not least, he must be charitable and have an unshakeable belief and child-like faith in mankind. All of which brings us down to the query, "Why Is a Secretary?"

THE OLD HAND PRESS—AND THE NEW

BY C. B. HAYWOOD

How often we hear outbursts of enthusiasm concerning the good qualities of some antiquated piece of printing machinery, some such expressions as these:

"Prints as well now as it did thirty years ago."

"They don't put as good material in machinery now as they did when they made this machine."

"No, I would not have any of these high-speed machines, they wear out too fast; I'll keep my old-impression after-a-while-press, a little longer."

Every salesman of printing machinery hears just such remarks and while there may be some little truth in some of them, nevertheless as a whole there is mighty little to be

desired in the older presses particularly. They were built by many manufacturers too light, slow and cumbersome, the impression cylinders being in many cases mere shells, and naturally the rigid impression qualities such as we now have, were unknown although remedied to some extent by make-ready and makeshift devices.

Today we can obtain a pressure running into many tons and apply it evenly, whereas in times past we stretched, or at least strained, many parts to secure only a fair contact.

Well do I remember, around twenty years ago, the great tales of many employers about makeready time on this job or that—well-founded complaints, mind you, but not altogether a fault of the workman, but more likely a fault of the press. A springy, spongy impression, set fairly even after a great time on one job, but all wrong on the next. I don't hear so much in recent years about this excessive makeready time.

There is absolutely no foundation for the statement that materials are inferior today—not in printing machinery at any rate. Dame Nature is making iron ore today just exactly the same as before any of us came here, and if anything the great laboratories of metallurgy have given to us superior materials rather than inferior, through the many refining and compounding processes at the puddling, blast and other furnaces, where the physical machine really begins. "I am born of fire, I am the printing press."

When you see a printing plant whose owner says: "These new fangled machines wear out too fast and cost too much money or cannot be operated by anyone who happens at the time to be handy," you will see a pitiful looking assortment for present day competition. They print, or cut, or fold, or perforate, or stitch as the case may be. Yes, they may do all the things the modern machine may do, but not at a very healthy profit, if at a profit at all.

We occasionally hear the remark that "owing to many consolidations of printing machinery factories, the output is living on its former good reputation, and it is now running down." This also is not true, for competition among the many builders is actually keener today than it was. Even ten years ago, there were many more individual builders than now. The output is not only more pleasing in appearance, but is faster, more rigid, finer and closer machine work, such as bearings, etc., far better finish, symmetrical designs (a work of art); and, really of greater importance, is the standardization of all its parts. Every builder with which I am familiar is improving his product constantly. He must do so to stay in the race. It is quite apparent that having greater speed a machine must be built better.

As a printing machinery Craftsman, I see nothing much in machines of twenty-five years or more back that would be preferable to what we have today. Only here and there one might name a machine that was well designed and built right from the start, either through good luck or otherwise, but generally speaking I believe the builders have discarded many more models than have been continued.

There is nothing new under the sun except "Ideas," and ideas is the stuff or thing or quality, define it as suits you best, that has brought us in very recent years an honest-to-gosh profit in the printing business. It is "Ideas" that are rapidly removing the old friction between composing room, pressroom and bindery, so I am content to think that so long as we still have something new under the sun after all, "Ideas" will continue to build us better printing machinery and I shall try to have my good friends, hammer, chisel and wrench, handy to keep it going when the bed motion attempts to change places with the delivery.

BENEFITS OF CRAFTSMEN'S MOVEMENT

BY VICTOR ARLAND

THERE is no doubt that thinking men and women realize that a new period in the evolution of the race has been recently ushered in. It is claimed by those in a position to know that history will record the fact that perhaps the greatest discovery of the twentieth century is the development of the hidden resources of the mind; or in other words, the awakening of the sub-conscious.

Thought is recognized as the greatest thing in the world, for everything manufactured could be destroyed, but with thought, and with the knowledge behind it, it could all be rebuilt.

Now, knowledge is the result of education and experience, and it is those who are in possession of these attributes, and know how to apply them who are the most successful. It gives them initiative, and Elbert Hubbard said: "The world bestows its big prizes, both in money and honors, for but one thing—and that is initiative. It is doing the right thing without being told."

Disraeli, Lord Beaconsfield, who was Queen Victoria's Prime Minister, made the statement that those who are the best informed are the most successful. He read a book, entitled, "Pride and Prejudice," seventeen times, which indicated his own tenacity of purpose.

The Craftsmen's movement is the result of an evolutionary process, being the effect of a cause, and fills a niche peculiar unto itself.

It does not conflict with any organization, as it is based upon the principle of universal law. Purely educational in its nature, it has no selfish motive, outside of improving and broadening the scope of knowledge of its members.

It does not conflict with the rights of employer or employee, nor with the tenets of anyone's belief, dogma or creed; fraternal, religious, or otherwise.

From a material standpoint, its members have received a great deal more than they have given, as it has been supported by broad-minded business men who recognize the advantages of just such an organization.

Its members, at their monthly meetings, contact with and absorb the knowledge and experience of able speakers, thoroughly familiar with their subjects. These subjects cover the various problems confronting Craftsmen in their chosen vocations. The speakers tell and explain, with minute care, their experiences, showing how to overcome everyday difficulties. On the other hand, the members are given historical facts pertaining to the printing and allied industries, which are of inestimable value, showing as they do, the evolutionary process going on.

The opportunities for success are greater today than ever. It is just a matter of applying ourselves. Increased population and greater demand for creature comforts have brought this about. Conditions have changed, and we are well aware that physical bulk no longer counts, as it is education, training and experience which matter most.

Any movement having for its aim and object the dissemination of knowledge will, if persisted in, and conducted along the lines already pursued, become successful. That is the reason the teachings of such great leaders as Moses, Confucius, Jesus Christ, Buddha and Mohammed will live on through the ages.

The movement is also conducive to the promotion of a better feeling, a better understanding, and a more harmonious relationship among the members of the different crafts of the allied industries.

With the information to be gleaned from an affiliation with the Club of Printing House Craftsmen, any member will be stimulated and command greater respect through increased knowledge, and will put more character in his work.

Aside from its educational advantages, there is also the social side. Its dinners, served at cost, coupled with the feeling of good will, enabling members to rub elbows with one another, create a feeling of good fellowship and satisfaction, obtained, perhaps, in no other organization of like character.

It has, without solicitation, grown to its present proportions, which serves to prove that merit alone has elevated it to its present position.

TYPES AND THE PRINTING CRAFTSMAN

BY FRANK E. CARR

Manager American Type Founders Company, Portland

THE growth and progress of the printing industry is woven around those cold metal characters we call type. And, for the very good and simple reason that type is the medium through which the printed message is conveyed to the public.

From the time movable types were invented about the year 1450, printing has grown and developed until now it forms the very life-blood of every civilized nation. Without it there would be no progress—there could be no progress.

Often we are told that: "The Picture Tells the Story." In a measure that is true, but the picture only supplements the story which is expressed through the medium of types. Without types there would be no printing—no printing Craftsmen.

The whole reason for the existence and growth of the printing industry is found in the fact that there has been a desire and increasing demand to convey certain thoughts, ideas and messages to the public. Types are the one means by

which the world at large is informed as to what the rest of the world wants it to know and understand.

Whether a man be a compositor, a pressman, a stock-man, bookbinder or a pressfeeder, the outstanding fact remains that the importance of his work depends upon the confidence which the general public has in the printed message as expressed through types. That is fundamental. For that reason one cannot help realizing that the whole structure of the printing industry rests upon the use of types.

It is not sufficient, however, to merely have a means and a medium through which to express one's message to the public. If only one style, kind and size of type were available it isn't very difficult to imagine what would be the present status of the printing industry. It just wouldn't have any status, that's all.

The wide variety and selection of types and decorative materials have placed into the hands of the typographer the instruments through which he could interpret the given message more faithfully in the spirit of the text itself. He could display it, arrange it, embellish and decorate it; he could give it contrast and tone-treatment; he could give it that typographic balance which would make it pleasing to look upon and effective in putting over its "story."

And, as new types have been created in ever-expanding styles and kinds we have learned to know that often the very nature of the types themselves convey the impression which the user has in mind. Because of this appreciation which the public has of the expressiveness of printing types the Craftsman whose work is in the department of the typography of printing is rapidly becoming recognized and accepted as an artist of the highest order.

It is the work of the typographer which first determines the effectiveness or the beauty of the printed message. The

best pressman in the world, the finest bookbinder that ever lived cannot make a genuine masterpiece out of ill-chosen types poorly arranged.

The choice and use of types cannot be done promiscuously. Great discretion must be used. Just because a given face has artistic merit is no reason why it will serve the desired purpose. Types must be well chosen to be effective, and so arranged and embellished with decorative material as to give them typographical balance and tone-balance, to make them effective in conveying the spirit back of the printed message.

Someone has said that the printing industry shall take its rightful place in the world of business when the printing Craftsmen realize that theirs is not a mechanical calling; that theirs is a calling which can mold the impression which the printed message is to create.

LO, THE POOR, TIRED EXECUTIVE

BY C. RAIFF MILLER

YEA, perhaps he *is* deserving of sympathy—but from whom? That's it, where will he look for sympathy except to good friend wife—and maybe she is tired of doling out more than "poor dear, you mustn't work so hard."

And after all, why is the poor executive deserving of any sympathy? A man, to be a successful executive, should be above expecting sympathy. He is paid for being an executive, whether by the boss or the public doesn't matter, so long as he is paid. That's why he gets the extra simoleons. Therefore, he is expected to take the kicks from the customers, the boss and from those from whom he expects to get results.

Suppose the poor executive is a superintendent—a long word and a grief for every letter in it. He is called "my man" on the one hand and "the supe" on the other hand, and is

classed as a non-producer who keeps the force in each department, from the foreman down, in an uproar just because of a pull-out in a form, a workup in a job, too little or too much ink, poor gathering of numbered work, dirt under the cabinets, trucks in the aisles, etc.,—all trivial affairs, and to most of the help too unimportant to even mention, let alone raising so much fuss about. And if a member of the force is discharged for a violation of the rules he is dubbed a "nut" or "finnicky crank." Then if the boss wants to know why all these things happen, plus why so much time was taken, this time the "supe" is supposed to have a good alibi or get better help.

From an experience of forty years in one trade I am quite convinced that at least one-fourth of the boys who are apprenticed to any trade have visions of being an executive. Perhaps his ambition takes him no higher than a foreman or superintendent—perhaps he aspires to be a boss. Perhaps it is a natural desire to instruct or direct men. Perhaps it is a desire to lead—and perhaps it is to get the pay check that goes to the executive. If the latter is the only inspiration that drives him to the goal, he is doomed for some terrible disappointments.

I admire the boy who looks at the top rung of the ladder and does not forget to notice that each rung from the bottom to the top represents added experiences and adequate preparation. Each day he should think of the requirements necessary to success before he can put his foot on the next rung and say that he has a solid footing. He has learned all that he can about his work and is ready for the first advance. He also has studied human nature as he went along and learned that all men respond more quickly to kind treatment than to the stevedore stuff promulgated by the second mate on a steamboat. Strict attention to his work—and no

gossiping with his neighbors, nor arguing with his superior officers—just a strict attention to business, is the first essential to advancement. No apprentice or journeyman who is waiting for the hours of 12 and 5 will ever amount to much as a workman, let alone become an executive. Few executives of the largest plants have set hours for their work. They just do their work when it *should* be done, no matter what hour of the day or night.

Every normal child is a natural born fighter—for those things he desires; but fighting does not necessarily mean to go to war. Civilization has taught us to fight mentally rather than physically and what man wants he can obtain, if he but develops the will, backed by an honest desire. The more fighting he has to do to get what he wants the bigger he grows, for every victory means an added experience. And the more experience he gets the better he can fight. He gets so that he loves a good fight—the more obstacles he has to overcome the better he likes it. He learns to do his work smoothly and calmly, and above all he likes his work.

As he goes up the ladder he finds that each rung requires more preparation than the last. And here he finds a couple of new essentials to success—perseverance and patience. I am reminded of an old truism I heard thirty years ago: "Foremen never die and seldom resign." Quite true, but they are sometimes promoted. A promotion of a foreman to superintendent made possible my first real foremanship.

Therefore, I would say to all those who desire to become executives: First, ascertain if you have good fighting blood, and then keep one step ahead of your job all the time and when opportunity knocks you are prepared. While taking good care of your own job learn all you can about the job just ahead of you and figure out how you would improve the work—thus you're preparing yourself for the good executive.

EARLY PRINTING IN OREGON

BY GEORGE H. HIMES

THE first printing in Oregon so far as known up to the present time was that done on a small Ramage press, operated on the principle of the present day copying press. The bed of this press was 12 by 14 inches. Speed at the rate of 200 impressions per hour. First used May 18, 1839, at what is now Lapwai, Idaho, in printing translations of parts of the Bible in the Nez Perces Indian tongue. It was sent to Oregon from Honolulu, Sandwich Islands, with E. O. Hall, a printer, who instructed Rev. H. H. Spaulding, missionary, how to use it. This press is now the property of the Oregon Historical Society.

The next was a Washington hand press, bed 25 by 38 inches, from New York City via Cape Horn and installed at Oregon City late in 1845, from which was issued a newspaper on February 5, 1846, called the *Oregon Spectator*—the first newspaper published in what is now that part of the United States west of the Rocky Mountains. John Fleming was the first printer. (Since that statement is liable to be questioned, it is proper to say that the first newspaper in California was printed at Monterey, August 15, 1846.) Publication of the *Spectator* ceased in March, 1855.

The third paper was the *Free Press*, issued at Oregon City by George L. Curry, in April, 1848—four pages, 7½ by 11; ceased in October following. A notable feature of this was the use of the letter w. The font of type being short of that letter, the want was supplied by using two v's thus *vv*. That method not being sufficient in all cases, then the editor made a number of *w's* out of wood.

The fourth paper (a monthly) was issued from the mission press, noted in first paragraph above, by Rev. John S. Griffin,

from his home near what is now Hillsboro, Washington County, in May, 1848. Its name was *The Oregon American and Evangelical Unionist*. The printer was Charles F. Putnam, a pioneer of 1846, who learned his trade in the New York *Tribune* office. He taught his wife how to set type. In that way she became the first woman compositor in Oregon. Publication ended in May, 1849.

The fifth paper was *The Western Star*, issued at Milwaukie, Oregon Territory, November 21, 1850, from a Washington hand press, 24 by 36. Printers, John Orvis Waterman and W. D. Carter, both from Montpelier, Vermont, with Waterman as editor. Late in May, prospects of Portland growing more rapidly than Milwaukie caused the printers to remove the plant to this city, and the paper was issued on June 5, 1851, under the name of *The Oregon Weekly Times*.

The sixth paper was *The Weekly Oregonian*, a six-column folio, its first issue being December 4, 1850, from a Ramage press No. 913. The platen of this press was only half the size of the bed; therefore the impression lever had to be pulled four times for each paper. That meant an output of 50 papers per hour. The first daily issue of the *Oregonian* was February 4, 1861—four columns—and was printed on a Washington hand press, four pages at a time.

The seventh paper was the *Oregon Statesman*, first issued at Oregon City, March 28, 1851, by Asahel Bush, from Chicopee, Massachusetts. In the latter part of 1852 the plant was removed to Salem, and the publication continued there until December 31, 1866.

The eighth paper in Oregon was *The Umpqua Weekly Gazette*, a five-column folio, issued at Scottsburg, Umpqua County (now Douglas County), April 28, 1854. The paper suspended September, 1855; the plant was removed to Jacksonville, and used in getting out *Table Rock Sentinel*, November 24, 1855.

The ninth paper in Oregon was the *Democratic Standard*, issued in Portland, July 14, 1854. It had a fitful existence for nearly five years and the cabalistic figure "30" was written upon its last issue, June 6, 1859.

The first paper north of the Columbia River, named *The Columbian*, was issued at Olympia, Northern Oregon, September 11, 1852. The plant was that of the original *Weekly Oregonian*, that concern having installed a new plant throughout in April, 1851. A year later it was named *The Washington Pioneer*, and in another year again changed to *The Pioneer and Democrat*. Its career ceased May 31, 1861.

The last press mentioned has a most unusual history. It was an early press in San Francisco, exact date unknown, probably in 1848; but it was the first press in Portland, December 4, 1850; the first north of the Columbia River at Olympia, September 11, 1852; the first at Seattle, December, 1863. Now stored in the State University buildings, Seattle.

[Editor's Note.—Mr. Himes began setting type at Olympia, June 10, 1861. He came to Portland in 1864 and began setting type on the *Oregonian* March 13, 1864; quit June 3, 1865. Began work in job office of W. D. Carter, June 27, 1865. Went into business for himself October 6, 1868, and followed it until the last of 1898, when he sold out and accepted the position of assistant secretary of the Oregon Historical Society, just organized December 17, 1898. Portland Craftsmen would find a most interesting exhibit of old presses and type at the Oregon Historical Society headquarters, in the City Auditorium, where Mr. Himes will be found now installed as secretary.]

CRAFTSMANSHIP AND THE NEWSPAPER

BY F. S. DU RETTE

THE layman is asked what he thinks of a particular paper or the advertising therein and he says, "Fine." Now he seldom knows why he thinks it fine, but we of the craft know that it is the harmonious typographical effect which looks good to him. In other words, Craftsmanship.

Craftsmanship is becoming more and more a factor in the production of the harmonious picture, which the finished page of the daily newspaper should be. This result can only be obtained by the application and co-ordination of ideas of the different phases of the trade, which I believe is Craftsmanship in its broad sense. The publisher today is striving to create what he is pleased to call "reader interest," and Craftsmanship is playing a large part in bringing about this result. Craftsmanship as applied to the daily newspaper may be summed up in brief as follows: The selection of harmonizing type faces; the placing of display advertisements in such manner as not to conflict with other elements on the page; the selection and arrangement of illustrations and display headings that make for symmetry in the finished makeup.

Of course the Craftsman must always be governed by conditions, and at times is prevented from accomplishing the desired result by these conditions.

Craftsmanship in the building of a newspaper is just as essential as in the production of any other work of art and the man who can apply it in a practical way to everyday newspaper problems is a valuable asset to the publisher.

And it is most gratifying, indeed, to look about us and observe the trend of the times—which is toward what is beautiful and better—notwithstanding the fact that we do still indulge in jazz every now and then.

FIRST AID FOR THE TYRO CRAFTSMAN

BY ORLEY W. ATHEY

ONCE upon a time there lived a gent who was sure he knew all that could possibly be absorbed by one individual in the short space of three-score-and-ten years. And he, through knowing it all, became so selfish no one cared to go his way because he seldom tried to assist his brothers, but to the contrary did all he could to discourage and dishearten them. This wasn't so very many years ago.

This printorial expert; this personified egotist; this rule-twisting miser believed he had a corner on the art preservative and woe be unto the poor apprentice who attempted to garner in a few ideas for a rainy day.

Such specimens as the one pictured were frequent in the years gone by, and most of us who are in the harness today have found it necessary, on more occasions than one, to "steal our knowledge."

As time wore on, men began to find it necessary to consult with each other and the clubs of Printing House Craftsmen have proven that this old world of ours is not so bad after all.

As we remember, in those days before competition became so keen, we apprentices were frequently required to "rush the can" instead of "rush" work on a certain job.

There seemed to be little effort put forth to really teach our beginners, or printshop "devils," the fundamentals of the art preservative.

We still "kid ourselves" into believing that we are too busy; that the keen competition makes it necessary for us to be "up and at 'em," and on our toes every minute of the day.

But it is a fact nevertheless that the correct training of our tyro Craftsman is a "howling necessity" if we are to continue to hold our own in the printing industry.

Most of us, who gave time and attention in an endeavor to absorb as much as possible of the magnificent exhibit of Henry Lewis Bullen recently shown on the coast, recognize the fact that, at least in some ways, Europe can give us many pointers in printing.

We may not like to acknowledge it, but in many ways they surpass us—and there is a reason.

When a boy becomes an apprentice in almost any European country he really learns a trade. Of course he has many hard knocks, but he learns. Partly because they teach him; partly because they make him learn.

Here in the United States we could do better than Europe —if we would. Just as we have outdistanced all Europe along many other lines, so we can in printing—but

We must first: teach our boys, who will one day be our Craftsmen, the real fundamentals and then elaborate as best we can;

We must not try to hide "the tricks of the trade," but must live up to the Craftsman's motto and really "share our knowledge."

Of course *you* are too busy to begin today, and you may repeat this same story tomorrow, but if you keep on listening to that "busy buzz" you never will begin to "share your knowledge" with the "devil" and the devil himself knows he needs it.

The glory of a workman, still more of a master workman, that he does his work well, ought to be his most precious possession—THOMAS CARLYLE

INK SALESMEN SHOULD BE CRAFTSMEN

BY ARTHUR C. KURTZ

A PRINTING ink salesman should be able to aid and promote the printing industry instead of being just a source of material supply. He must go forth and meet industry half-way, always, and if necessary more than half-way. The salesman should be the means of progress instead of a stationary individual. The printing ink salesman must be thoroughly competent and perfectly willing to "share his knowledge" under any printing conditions, and therefore he must of necessity be an active and energetic Craftsman.

The printing ink salesman should be confident of his line. He must have definite knowledge of its color values, working qualities and kinds of paper it is best adapted to. And he must be very sincere in his belief that his is the ink of quality so as to convince his prospective customers of its value. In other words, the ink salesman must know his line and be so "sold" on the ink that there will be no doubt in the mind of the ink consumer.

The inkman must know the circumstances under which the ink is used on various papers and have knowledge of how to make an ink work satisfactorily on unusual surfaces and on various coatings of paper. The distributor of ink must, therefore, be a man who understands a press and presswork. He also must make a study of paper—its qualities and differences. Every printer knows ink acts differently on the various papers it is used on, but not everyone knows just which ink works the better upon a given paper. That is the duty of the ink peddler—to know his ink and to have knowledge of paper stocks so as to help his customer.

The salesman must have a firm foundation for knowledge

of printing. A proper makeready is as important as the demand for good ink. A pressman's experience is priceless when adjustment of the press is necessary to bring out the best and desired qualities of the ink. A salesman ignorant of such work would be completely lost; therefore, he must know printing from "A to Z." His study and knowledge of printing must be so thorough that he may easily adjust himself to any difficulty in the shop and prove himself a distinct aid instead of a "pest." Ability to offer intelligent and valuable suggestions to the pressman in difficulty will convince the man at work that he knows his business and naturally interest in his line will increase.

Salesman and pressman should have a fellow-feeling and understanding because of mutual knowledge of printing. As they each know that the other understands the work, so no feeling of antagonism develops and instead a development of confidence grows. That feeling of confidence will do wonders in working out difficult printing problems. No one man knows it all, so why not get together and work it out, for remember the old saying that "Two heads are better than one." Co-operation is a valuable asset to industry, and printing is no exception.

The printer is without doubt
the cleanest man on earth. Every time he
finishes a job, he invariably
washes his form.

WE BEND THE KNEE to those printshop Craftsmen who find pleasure and inspiration in their chosen vocation; who talk little and produce much; who are disciplinarians; without bluster; who are not backward in praise or forward in admonition; who when they say aye, mean aye; who "keep their heads when all about them are losing theirs;" who venerate the Craftsmanship of the past that made the art honored among men; who with others are doing their part in restoring the ancient dignity of the craft; who have a rare fund of knowledge, and a wish to share it with others; who are an inspiration and a benediction to the young apprentice and the old journeyman and a joy to the head of the business.

—EDMUND G. GRESS

The Fresno Craftsman

HUBERT S. WHITLOCK, EDITOR

OFFICIAL PUBLICATION
OF THE
FRESNO CLUB OF PRINTING HOUSE CRAFTSMEN

"Share Your Knowledge"

ORGANIZATION OF FRESNO CLUB

BY CLARENCE T. LINSTRUM

CREDIT for the organization of the Fresno Club of Printing House Craftsmen is due primarily to the untiring efforts of two master Craftsmen of other cities: Frank H. Rodell of Los Angeles, and Haywood H. Hunt of San Francisco. Spurred on by their encouragement and wise counsel a few local men interested the necessary number of printing house employees to obtain a charter.

Upon the evening of Saturday, November 6, 1926, about thirty-five Fresno men and an equal number of Craftsmen from Los Angeles and San Francisco attended a dinner-meeting held at Hotel Fresno. Frank H. Rodell, then the Pacific Coast representative of the International Association of Printing House Craftsmen, presided and gave a splendid presentation of what constitutes Craftsmanship, and explained the meaning of the Craftsmen's slogan "Share Your Knowledge."

Haywood H. Hunt, president of the Pacific Coast Society of Printing House Craftsmen's Clubs, spoke of the Craftsmen's movement on the Pacific Coast; and interesting talks

were also made by John Henry Nash, Clarence G. Ayer, Charles McIntyre, of San Francisco; John Hilliard, Tom Barry, Gus Pierce, of Los Angeles, and others.

At the close of the talks Representative Rodell put the question of a Club up to the Fresno boys. The response was very gratifying and an organization was effected with thirty charter members. Temporary officers were elected as follows: Clarence T. Linstrum, president; Floyd Swank, secretary-treasurer; Danton Doggett, Alfred Petersen, Charles Hall, board of governors. The charter was presented to the new Club as a gift from the Los Angeles and San Francisco clubs.

Meetings have been held on the first Tuesday evening of the month, generally at some plant. To date some very interesting programs have been given, including talks on photo-engraving, binding, presswork, press building, paper, machine composition, and one evening was devoted to the Question Box.

On February 18, 1927, a special meeting was called in honor of George Ortleb, super-Craftsman and representative-at-large of the International Association. Mr. Ortleb gave a very interesting talk.

The Fresno Craftsman made its appearance in January, 1927, with Hubert S. Whitlock at the helm. For some months the Los Angeles Club had devoted a page in *Craft-O-Grafs* to Fresno news until we had gotten our own publication under way.

The past several months have been rich in experience—the coming months, we hope, will be months of accomplishment. To this end we plan to launch an extensive membership campaign to include all small towns adjacent to Fresno. We also have the preparation for the 1928 Conference on our hands—that in itself will be a good day's work.

HISTORY OF PRINTING IN FRESNO

BY HUBERT S. WHITLOCK

IN PRESENTING this brief record of the printing industry in Fresno no attempt has been made to keep the events in chronological order or sequence, but it is given rather in the hope that it will bring in review some of the things that have shaped the history of the craft through which we all gain our livelihood.

The first newspaper in Fresno city was the *Expositor*, established in the early 60's, a four-page weekly, which was devoted to the cause of the Democratic party. In connection with it was a job printing department which advertised to do "Job Printing—Plain and Fancy."

In September, 1876, Dr. Chester Rowell, an ardent Republican, seeing the need of an organ to uphold the cause of his party, established the Fresno *Republican*. From this small beginning has grown the present large daily newspaper, employing over one hundred members of the printing craft. Incidentally it may be mentioned that the first printer employed on the *Republican*, Clarence Hedges, is now living, at an advanced age, at The Dalles, Oregon, where he conducts a store and service station.

From its inception the *Republican* maintained a job printing department, which was under its management until the sale in 1920 to the Osborn brothers. At that time William Glass, now Commissioner of Finance, purchased the job department, at present conducted as the Fresno Republican Printery Co., and it is now the largest in the San Joaquin Valley. Mr. Gus E. Wentzel, the manager, has been with the establishment for a continuous period of thirty-three years.

The *Expositor* ran for a number of years but finally passed out of existence, but at its demise Henry W. Clinch acquired

the job printing plant (it is reported in lieu of wages due him as foreman). Mr. Clinch named his plant the Franklin Printing House, which he conducted until his death. Mrs. Clinch ran the business for a short time and then sold it to William Boyd, Gerald Hoeffler and associates, who sold to the Acme Lithograph Co. The Acme plant was later bought by George M. Hume, who consolidated it with his plant to form the George M. Hume Printing & Lithograph Co.

Clarke & Luke, in 1887, established the first independent job printing office, in the basement at 1920 Fresno Street. In this plant was printed *The Interior*, a monthly magazine which first introduced to Fresno the printing of halftone plates. They imported from Chicago an expert pressman, George W. Ball, formerly in charge of Rand-McNally's presses. Through his craftsmanship, the halftone, the despair of the country pressman, blossomed into its full glory.

Another early printer, Charles Gentry, ran a shop for many years over what is now Henry Dermer's clothing store.

During the late 80's Gill & Sons established the *Populist*, devoted to the interests of the Populist party, which flourished during the period of that political episode, and died with it. They ran a job office also.

With the advent of the first linotype machine at the *Republican*, two compositors who were displaced, Tom Egan and Tom Manning, established a job office. Egan later sold his interests to J. N. Bostick, and the firm continued as Bostick & Manning until Bostick bought out Manning and established the Crown Printing Co., which he conducted for thirteen years. In 1914 Lloyd S. Jackson and Hubert S. Whitlock bought the business from Bostick. Several years later Whitlock sold his interest to Jackson, who, with his brother Clyde, now conducts the business.

About sixteen years ago a young machinist, George M.

Hume, who had been working on a printing press at the Valley Foundry where the Multicolor Press was being manufactured, conceived the idea that he would like to be a printer. So he bought one of the presses he had helped to build, and with a font of typewriter type, opened a shop on J Street, and calling in a passing compositor to show him how to hold a stick he blithely started into the business. The present large and well equipped George M. Hume Printing & Lithograph Co. is the result of that idea.

During the hard times in the '90's Schuyler C. Longwell couldn't get a job as a compositor, so he started a shop of his own. He has made a success of the business ever since. Several years ago he sent a very substantial check to the printers on the Chicago *Inter-Ocean* in remembrance of the time when those boys had contributed to the relief of what was to him a very embarrassing (financial) situation.

A newspaper that flourished for a number of years was the Fresno *Democrat*, later changed to the *Herald*. It conducted a good-sized job office.

A. W. Prewitt established a printing house in Fresno about 1912, which he sold to Budge & Petersen. Petersen later sold to his partner who now conducts the business as the W. H. Budge Printing Co.

R. S. Crowl Printing Co., from a modest beginning about eight years ago, has developed into a successful business with a well equipped plant.

Arthur Bennett now conducts a printing business that is the successor to a shop started by Frank Stebbins, and later known as Stebbins & Eby.

Of interest to the craft is the Lisenby printing press factory in Fresno, manufacturers of the M-24, a high-speed automatic-fed job press. It is the only press factory west of St. Louis, and sells its product all over the world.

The Fresno *Bee* was established in Fresno in 1922 and has been a large and important factor in the newspaper field. It employs over a hundred members of the craft, but has no job printing plant.

The first linotype trade plant was started by S. D. Marshall about 1912. Its successor is the Pacific Linotyping Co., of which Charles G. Hall is the proprietor. Later Robert C. Winkley established a plant which he sold to J. W. (Bye) Brown, who in turn sold to Clarence W. Frantz and S. D. Giffen, who now conduct the business as Frantz & Giffen.

The first photo-engraving plant was established in Fresno in 1910 by A. J. Kemalyan, and is still here. The *Republican* and the *Bee* each have photo-engraving departments, which do commercial work.

A man never really knows the
exact "power of the press" till he sticks his fingers in
the thing and leaves the ends of them there
to remember him by.

ANENT ESTABLISHED RULES

BY LA RAY WATSON

A CRAFTSMAN in his pursuit of the "artistic" disregarded the old established rule of paragraph indentation. He started a paragraph near the center of the line and used a "lead" letter several sizes larger than the body matter. The effect was attractive and pleasing, just as the centering of the last two or three lines of a paragraph is attractive and pleasing.

Too many typographers still abide by the rules learned during their apprenticeship. A few have the initiative to try out original ideas of their own. Once in a while some Craftsman creates an attractive style which is quickly taken up by others and sometimes improved upon. It becomes the rule rather than the exception in certain classes of printing.

The customer of today may not know anything about typography. Even though you do not originate, if you adopt some of the latest ideas which are deviations from the old established rules, his subconscious mind will recall having seen it elsewhere. If the result is pleasing and attractive, instead of "just ordinary," you have gained a steady customer. A competitor may try to get him by the price route—but the chances are in your favor.

The number of Craftsmen who are breaking away from the old rules of typography is increasing rapidly. Results are not always attractive and pleasing; but when they are, others quickly adopt the style.

Writers of advertisements and advertising literature are ever on the alert, and it is to them, more than to Craftsmen, that credit must be given for the finer pieces of printed matter.

It requires intelligent thought and study to keep abreast of the advancements in the commercial branch of the print-

ing industry today. There is a demand for Craftsmen with originality and an artistic sense. Business houses do not want "ordinary" printing. They demand printing that conveys the impression of a successful, wide-awake business—something attractive, not through the use of "flashy" composition or colors, but through a simple, neat and artistic typographical arrangement and color harmony.

There are still a few customers who demand a bold and "flashy" display. As a rule it will be found that these are not the successful class of business men, but the class who "bluff" their way through.

The manufacturers of paper and supplies are first to pick up new ideas and pass them on to printers. Nearly every mailing piece they turn out has an "inspiration" either in color harmony, illustration or typographical arrangement. Just remember that the publicity department consists of highly trained advertising experts who are leaders in their field and the "inspirations" they send out are for educational purposes. So even if one does not originate a style, if one follows the newer ideas, it means a satisfied customer, and that is what builds up the business. 'Tis but a select few who originate; the others needs must follow or fall by the wayside, for the customer today wants something different from "just ordinary."

SOME FACTS ABOUT MONOTYPE

BY ORVAL G. ROBERTS

TYPESETTING MACHINES came into everyday use in the early 90's, and the journeyman printer viewed their introduction with considerable alarm at first, the fear being general that the setting of type by machine would substantially reduce the number of compositors. Those with the keener foresight, however, were certain that mechanical typesetting would make possible such a development of printing as would require many more printers than ever were needed before. This has proved abundantly true, and few will question that the typesetting machine has been the instrument most largely responsible for the enormous expansion of the printing business during the last generation, and for the high place it now enjoys as a most important and valuable part of our industrial life.

The printer has found the typesetting machine a friend and a servant that will lighten his most laborious tasks. It has expanded his field of employment, has made the product of his skill more profitable, and been a potent means of enabling him to increase his remuneration; it has eased the burden of the most monotonous and tedious part of his work and left to him in his capacity as a hand compositor that portion which gives the greatest play to the skill he has spent his years of apprenticeship and subsequent application to acquire. No printer should fail to learn all he can regarding composing machines, whether he ever expects to operate one or not, for familiarity with them to a substantial degree is now a necessary part of any printing education that can be considered as approaching practical completeness.

The monotype made its first commercial appearance about

1900, some years after the permanent establishment in the industry of acceptedly practical typesetting machines. It found the problem of mechanical typesetting at least partially met and solved, and could secure a permanent place only by the ability to do either better or more economically something already being mechanically done, or by the efficient and economical handling of work that could not be so handled by machines then in use. That it won a permanent place is of course history, and in so doing it represents the acceptance by the industry of the latest method of mechanical typesetting to be approved as practical. The monotype is, however, much more than a typesetting machine—it is a composing room facility which not only produces the machine composition, but which also supplies every need of the hand compositor for material of every kind. From one monotype can be produced machine composition in sizes 4- to 24-point, type, spaces and quads, borders and ornamental material for hand composition from 4- to 36-point, leads, slugs, rules and ornamental borders in sizes 1½- to 12-point, in strips cut to desired lengths automatically. While other monotype machines extend the range of material substantially beyond this, it is to this all-purpose monotype that I will give most of my attention, and to the distinctive features of its product rather than its mechanical operation.

Most of you undoubtedly already know that machine composition is produced on the monotype by perforating at the keyboard a paper ribbon, which at the casting machine directs the matrix case to the character the keyboard thus selects. It has the extremely wide measure capacity of 60 picas. The matrix case at the casting machine contains 225 characters and spaces, which can include practically any combination of faces required, which combinations can be changed at will, since each matrix is an individual unit.

The most generally used combinations include roman with small caps and either italic or boldface, or roman without small caps and with both italic and boldface, but there is essentially no limitation on the special combinations that can be made, and it is not necessary that such combinations should include faces all of the same point size. Any special characters required can be inserted in the matrix case at will, making the matrix case fit the specific job. The matrix case is small and compact—about four inches square and weighing about 30 ounces—and the change of same at the casting machine is that of simply sliding out one and sliding in another. Each matrix is two-tenths of an inch square in sizes up to 12-point inclusive, the material being hard and enduring bronze, with the characters driven in to the depth of .30 inch.

As the name of the machine implies, monotype product is single type. One line can contain as many separate and distinct justifications as desired and the continuity of the line be maintained. Thus, a page can be divided into any number of columns or divisions over the line measure, and perfect justification be made of each column or division and each perfectly aligned. If vertical rules are required, it is only necessary to run a rule or knife-blade down through the matter at the point desired and insert the full-height standard rule, which in most monotype plants is produced on the monotype. It was this great ability on such tabular composition which quickly earned for monotype its first recognition, and it has not only long ago been recognized as pre-eminent on this work, but has been responsible for a very great increase in the quantity of such matter through thus greatly facilitating its production.

To touch further on the ability of the monotype in the matter of spacing and justification, it may be said that it is

so remarkable as to be almost beyond belief. Even the hand compositor, careful and capable as he may be, could never space with the perfect accuracy of the monotype. There is absolutely no condition of type or measure in which it will not evenly space and perfectly justify. To illustrate with a condition in which under any other method accuracy would be impossible: say a word of twenty letters completely fills a narrow measure except for a remainder, as small as one-half of one point, and no justifying spaces are therefore possible in this line—the monotype operator, by simply striking keys at the keyboard and without intricate calculation, can distribute this remainder equally over all the twenty letters, adding the space, however minute, as a shoulder on the left-hand side of each. The perfect spacing in such tight places in various magazines gives clear examples of this point, though where such letter-spacing is most minute, it cannot be detected.

Monotype type is self-spacing, which is one explanation of the ease with which tabular composition can be set on it. The set-size (width measured linewise) of all characters of the same font bear a fixed relation to each other. The basic character is the cap M. This is designated as an 18-unit character, and all other characters in the font have width of a certain number of these units, or eighteenths of the width of the cap M. Thus the lower case j and f are six-unit characters, or one-third the width of the cap M; the lower case a, o, g, and x nine units, or one-half as wide as the cap M. This comparative width is for standard roman faces, and there are variations in the comparative widths in a number of special faces and in italic and boldface, but this illustrates the principle obtaining with all monotype faces. Though the 15-unit rows in the matrix case can be laid out to accommodate any desired variation of unit

values, the most generally used arrangements provide for twelve different widths, the smallest being five units wide.

The width of the cap M is expressed in points and establishes the "set-size" of the face. Thus, a monotype face which is eight-point, eight-set, means an eight-point face the cap M of which is eight points wide; while an eight-point face which is seven-set is one-eighth more condensed, and an eight-point, nine-set, one-eighth more extended. The variation in set-sizes is on the basis of one-fourth set, or one-fourth of one point to the cap M. It will be seen that this gives a scientific method of measuring composition, its computation in set-ems, which is the only correct method, because it is the only method that does not ignore the obvious fact that some type faces are fat and some are lean. To measure composition on the basis of an em equal to the square of the body and disregard the fatness or leanness of the face is obviously unsound and utterly inaccurate, for two faces of the same point-size can easily vary from 20 to 25 percent in the amount of matter they will put in a given space. To give credit for 30,000 ems set in a fat face while crediting but 25,000 ems when exactly the same amount of work is done in a lean face is manifestly unfair. Under the monotype system the number of set-ems in the line is always known, and multiplied by the number of lines in the matter gives an absolutely accurate guide to the quantity of work done that penalizes nobody.

This accuracy of monotype composition and the set-ems system of measurement provide an absolutely dependable method of estimating matter in relation to space before the composition is commenced. In any work, except such as may make what it will, there are three elements to be considered—the space to be filled, the matter which is to go in it and the desired type size and style. Two of these elements

are always fixed and under the monotype system it is always possible quickly to find the third. With the number of set-ems of any face in a line of any width always before us, measuring the number of lines in the space to be filled quickly gives us the total number of set-ems in the space in a face of any point and set-size. With the fixed relation of each character to the set-em, any matter will make the same number of set-ems in any face. Fifty-three characters and spaces make 25 set-ems in any monotype roman. With a gauge made for that purpose, the average number of lines in a page of typewritten copy is instantly determined and at the same time the number of lines to the page. A glance at a table converts this into set-ems of any face, and thus is at once known the point-size and set-size face in which the copy must be set to exactly fill the space. If the size of type is fixed, the extent to which the copy must be cut or extended or the type leaded can be determined just as quickly by the same process. Cuts or other embellishments are measured in terms of set-ems in the same way, and the space they occupy deducted from the total to get the actual space to be filled with type matter. The extent to which this method, styled "copy fitting," saves cutting or expanding to fit the space after the matter is set, and running over and resetting, can easily be appreciated.

I have dwelt on these features of the monotype at some length because they seem of prime importance to the general printer and the hand compositor rather than to one who contemplates monotype operation, in the process of learning which they would of course be part. It would seem that the phases most important for the hand compositor to familiarize himself with are those of matrix case combinations, the standard unit values of the various characters, and the set-ems system, as here of necessity covered but briefly.

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JOHN W. WOOD, *Tacoma*
contributes this gem:

Now it came to pass in later days that men began to assemble themselves together into companies, each man according to his calling. ¶ *And a great light beginneth to shine in the spirits of men; each calleth the other 'brother' and seeketh to be kindly intentioned one to another.* ¶ *And the handmaiden which beareth the light to the sons of men was called the* ART OF PRINTING, *and those who practiced her art became exceeding skillful and called themselves* CRAFTSMEN. *So that among all the companies of men they excel in recording and spreading the accumulated wisdom of the ages.* ¶ *Also, a new saying arose among these disciples of the* ART OF PRINTING; *no longer hid they their light under a bushel, but each agreed with the other to*

SHARE HIS KNOWLEDGE

A FORECAST FOR THE FUTURE OF PHOTO-OFFSET LITHOGRAPHY

BY W. T. GEORGE
GEORGE REPRODUCTION COMPANY
SAN FRANCISCO

A combination of a line drawing (one-third original size), a 150-screen halftone and a crayon overlay made directly on press plate and reproduced by Photo-Offset on sandpaper.

A FORECAST FOR THE FUTURE OF PHOTO-OFFSET LITHOGRAPHY

By W. T. GEORGE

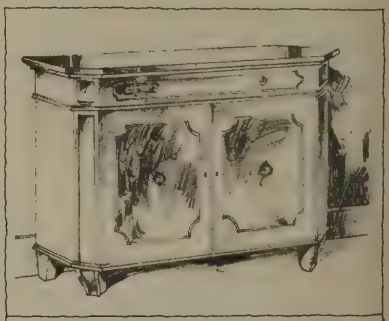
150-SCREEN PHOTO-OFFSET HALFTONE REPRODUCTION

A FORECAST FOR THE FUTURE of one industry is only reasonable by judging past developments in that as well as kindred industries. Lithography has developed through the invention of the offset press and by the adoption of photographic methods in the making of printing plates, but has not as yet experienced the great changes the last ten years have brought to letterpress printing.

It is my belief that the development of the small, high speed, automatic printing press has brought changes in the letterpress field that are at this time only partly understood. Before the coming of the automatic, the small job printing shop could only handle a limited class of work. Runs could not be long, the form had to be small, and consist mainly of type or the simpler engravings. When fine-screen halftones were to be run or the job increased to any size the small shop could not compete. The work went to the larger printing plants, equipped with cylinder presses, typesetting machines and very often reinforced with art and engraving departments. The tendency was to gather many departments under one roof and with the increase in size came increased overhead and a higher price level. With a sharp division in the character of work handled by the large and small shops there was also a sharp division in prices received by the two types of shops.

Then came the automatic feeder. The small job shops promptly installed them and increased their range of work. As their overhead was lower they outsold the larger shops and brought down the general price level in so doing. The automatic feeders were scarcely installed before the small automatic presses were put on the market and in a short time largely replaced the feeders. With the automatic presses, the small job shops became still more active and increased to a further degree their range of work and invaded still further the field held formerly by the larger shops. Now with a speed of from three to four times that of the old hand-fed job press they could compete quite favorably with the cylinder press and were also securing very fair results in the printing of fine-screen halftones.

The selling price of printing could not help but fall. The larger shops, some of them with many departments built through years of investment of earnings, found themselves ringed around with price competition and many reorganized as specialists to reduce production expense. The savings so made were in turn very often passed on to the public. Today mechanical equipment has increased enormously. Little shops have put in new presses, larger shops have installed more modern equipment to compete with the job shop and the specialty shop has become active.



150-SCREEN HIGHLIGHT HALFTONE OF A CRAYON DRAWING—PHOTO-OFFSET REPRODUCTION

It is true that the consumption of printing has increased, but I do not believe it has kept pace with the mechanical equipment installed to supply that consumption. The struggle for business has forced changes in operation that have been expensive but are commencing to prove their value. The buying public is being educated by the printers and is becoming highly sophisticated as to what constitutes value in printing. I also believe that buyers are becoming more fair in their judgments. Purchasing agents classify printing more carefully.

All these changes that have so largely affected the printer have to a far less degree affected the lithographer. The lithographer is almost invariably a specialist. He deals in labels, bank supplies, stationery or office forms in large quantities (25,000 copies usually being a minimum run) and the printer usually abandons without argument this class of work to the lithographic field.

Snap judgment has been passed by both the printer and lithographer as to the limitations of lithography. While on the one hand the printer has been quick to abandon to the lithographer certain types of work which he felt he could not produce, the lithographer has been equally willing to keep within those limits and leave to the printer whole ranges of work which the lithographer might, if so disposed, attempt to do. The limitations under which lithography is commonly supposed to suffer might be listed somewhat as follows:

The lithograph process is not useful for short runs. Presses are very expensive; plates have to be made up for type as well as illustrations, making the starting

charge quite heavy. The minimum quantity for commercial work is usually figured to be 25,000 letter sheets.

The lithograph process is not adapted for rapid deliveries. Work is often grouped for economy, preparatory work is heavy, quick deliveries not advisable.

Colors are soft and gray. The fact that water is used on the plate kills the color of ink. Therefore litho work does not show shiny blacks or colors with a punch.

Halftones not advised. Halftones can be run by lithograph but the results are questionable. They look flat, have no middle tones, shadows are heavy and squashy, highlights lost.

A LINE DRAWING REPRODUCED BY PHOTO-OFFSET—ORIGINAL DRAWING 8X12 INCHES

Lithographs economical in quantities but out of question for small runs. The first cost of making engravings, plates, etc. is so heavy as to kill the small run.

It is my personal belief that practically every limitation for lithography named above has been or is being overcome. The offset press with its rubber blanket, lifting the image from plate to paper, has brought a sharpness and delicacy of press-work on the roughest of stock that letterpress will go far to equal. A most astonishing development has been the use of photography to secure transfers on metal in the place of the more common method of paper transfers from type or stone engravings. Here and there over the country lithograph shops are springing up that welcome short runs as well as long, and will accept orders for as few as 25 copies, and make deliveries in from one to three days. Colors are soft and gray mainly, because water is too freely used on the dampers. It takes greater care to run plates dry and keep up the color, but it can be done. Halftones can be produced by offset that some prefer to letterpress work. It is admitted, however, that at the present time the fact that copper halftones can be staged and tooled by hand brings out values that photo-offset halftones have hard work to equal. Yet the field for experimentation is boundless. Photo-offset is handicapped by the fact that most workers come from the field of photo-engraving and the technique desirable in making a copper halftone is a thousand miles away from that necessary in making a photo-offset halftone. All of this means that the world is moving along. The small size offset press is some

of these days going to drop into the lithographic field with the same splash as occurred when the automatic printing press entered the print shop.

I make this forecast for the future of both printing and lithography. Too much dependence is being placed upon mechanical development and too little upon Craftsmanship. Too much trade bias governs the relationship of one Craftsman with another and a forgetfulness by all that no one trade or process will serve everywhere. To do only that for which we are best fitted and to advise truthfully when we know that a competitor will serve best, is a lesson hard to learn. Personally I believe Craftsmanship, based upon a general sharing of knowledge and pushing the standards of personal achievement further ahead, has a dollar and cents value that is as yet only partly appreciated. I do not think that Photo-Offset Lithography will ever supplant printing. It will only supplement it. There is also one fundamental difference that will bar its too extensive use. A careless printer can set type in a hurried and haphazard fashion, put it on the press with a minimum of make-ready, run the work rapidly on cheap stock and produce a result, that while not fine is at least passable. Lithography is a more sensitive process and if done with a similar lack of care—the result is not passable but is terrible. Craftsmanship will have to be higher in the lithographic field because it cannot be avoided. The test of the future in both letterpress and lithographic fields will be that of men rather than machines. The development of such organizations as the Craftsmen's Club, based on a real development and interchange of knowledge, will unquestionably mean more to all industries concerned than the invention of any machine or process.

This Photo-Offset section is a joint production of the following:

Composition—Layout by Haywood H. Hunt, San Francisco. Ludlow quality hand-set, slug-cast composition. The body matter before reduction was set in 18 point Nicolas Jenson, 18 point Nicolas Jenson Italic and 24 point Nicolas Jenson Open. The original page size was 40 x 64 picas and press proofs were made on enameled paper.

Stock—Outside cover is "Parchkin" by the Paterson Parchment Paper Company, Passaic, New Jersey. Inside sheet, 70 substance Kilmory Book, laid surface, Zellerbach Paper Company, San Francisco. Tip-on—ordinary sand paper.

Photo-Offset, Plate and Offset Presswork—George Reproduction Co., 245 Mission St., San Francisco.

The exhibits in this insert are designed to illustrate the printing qualities of various paper stocks when used with Photo-Offset. This page is printed on *Paterson Parchkin*.

The Seattle Craftsman

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IS IT REALLY AN ART?

BY GLENN DEXTER

"Don't use the word that way." The English professor who was correcting my theme had drawn an ugly little circle around the word "art." "There are only five arts," he explained quietly.

It was printing that I had called an art, and the reproach to my learning was less keenly felt than the reproach to the industry in which I was already deeply interested. The professor undoubtedly had been irritated by the loose application of words which tends to generalize their meanings and so to make them less useful, but I sometimes suspect other people of an unuttered question when we speak to them of "the printing art." Is there any such thing, or is it just a phrase we use to please ourselves alone? Let us eliminate from this discussion that broad meaning of "art" which is nearly the same as that of "skill," and aspire to the narrow meaning which is usually kept for music, painting, sculpture, the drama, dancing, poetry and architecture.

Men are not agreed on any exact definition of art, but two important characteristics are generally recognized. First, an art is useless. While it is often desirable that an object of art be useful, it must also be enjoyed for itself alone, free from its associations and utility. Thus a shutter on a house, when considered as a part of the architectural scheme, is artistic, but as a shutter it is non-artistic. A song may be useful in putting a child to sleep or inciting a revolution, but to be artistic it must also be an end in itself. Those qualities of an object which are unnecessary from a practical standpoint are the only ones which may hope to claim the name of art.

A second characteristic of an art is man's molding of certain materials to produce a unique arrangement, or form,

which is the product of the artist's imagination. For his material, or "content," as it is often called, the musician uses tones; the painter, lines and colors; the sculptor, bronze or marble; the actor and dancer, simple movements; the poet, words; the architect, wood and stone and steel. In each art, every artist has practically the same material from which to choose; the choice he makes and the form which he gives his material constitute the work of art.

When we try to apply such standards to the printing industry many unconformities appear. A completed piece of printing is not the work of one man, but of many. Seldom indeed is a pre-conceived plan followed from paper-maker, ink-maker and type-designer to bookbinder. Most of the processes are mechanical, and do not show a unique arrangement of materials. The drawing of illustrations, as well as the designing of type, is done by artists, not printers, and the reproduction of their work does not bring the printer within the pale of art. Furthermore, it is almost impossible to conceive of a piece of printing that would be entirely useless. No matter how beautiful the work, it always has a useful purpose in conveying the thought contained in the copy. With all these objections, is there yet a trace of pure art in the printing industry?

We have found that no piece of printing is entirely useless, but it is also evident that most printing exceeds the demands of utility. If the practical use were the only end in printing, all jobs would resemble the "wanted" notices in the post office—a plain, legible body type, Gothic display, black ink and white paper. Anything more than the simplest of schemes is unnecessary from a strictly practical standpoint. But almost every job shows features which are an end in themselves. A set of rule ends does not make the copy any easier to read, and colored inks and colored papers are gen-

erally less legible than black and white. Still, before we call such things "art" they must pass the second test. Is there a unique arrangement of materials?

If we search the printing industry proper we shall find two processes which are both non-essential and individual, and which seem to meet the requirements of a fine art as prescribed by artists in other fields. The two processes are these: the pressman mixing his inks and creating color combinations, and the compositor or typographic designer choosing his type faces and giving them a form which is unique. The pressman's materials, corresponding to the stone and bronze of the sculptor, are the primary pigments. The compositor's materials are the types and ornaments in his cases. Many further parallels between typographic design and the fine arts are possible in such principles as proportion, contrast, balance, rhythm and unity. Indeed, the typographer could learn much from the architect, and also the painter or sculptor.

It should be added here, parenthetically, that the purpose of this article is not to degrade the non-artistic details of printing, nor to deny the joy of doing any work well. On the contrary, it probably takes more patience and hard work to master the mechanical operations of the industry and then, once mastered, they are the cause of nearly as much personal satisfaction as those processes which we would hold up to the world as pure art.

It is surprising that so few men enter the printing industry with art as their purpose, but this condition is a gain rather than a loss. Art today is often criticized for its aloofness and formality—its separation from everyday life. And while art itself is useless, its occurrence among useful things increases our contact with it and beautifies the commonplace. But we no longer sing at our work. We no longer dance when we

feel spontaneously gay. We keep on the mantelpiece an ornamental jar in which some ancient Indian drew his water, while *we* carry water in a galvanized iron bucket. Art has threatened to become a thing of the living-room, the theater and the public building, and not of the kitchen, the shop and the skyscraper. And if the printing art is largely in the hands of humbler men, who entered the industry through the back door of a print shop, is it not gain that we should enjoy one of life's richest experiences—the creation of a work of art?

APPRENTICES! BLESS 'EM!

BY FRANK McCAFFREY

Vice President Pacific Coast Society of Printing House Craftsmen's Clubs

Some old bard, perhaps over or under a cold stein of lager, was wont to soliloquize on the blessedness of loving one's work. And I acknowledge the pleasure of the old codger's ideas—both of them!

Of course the word "work" may have a broad, comfortable, or narrow, disagreeable significance. It depends upon what we are doing—or must do. So if a man loveth his work, it reasonably follows, then, that it is pleasant work.

Now, we must be specific about this thing of loving work; so we will choose a "subject"—yes, this one, who surely always has work a plenty ahead (rarely ever behind him!)—a printing house proprietor.

Perhaps you will be surprised when I disclose the *kind* of work the printing house proprietor has ahead—No! it is not the work of getting and finishing nice profitable orders of printing. That is another story—and what a story!

The work the printing house proprietor has ahead is with his apprentices.

A truly fine work!

A work—and the only work, as I see it—that offers the printing house proprietor a just compensation for the trials and tribulations with which the printing business abounds.

Apprentices—then fine Craftsmen! What thoughts to conjure with—what worthwhile work to attempt, to finish, and to have as a storehouse for prideful meditation!

I say to every printing house proprietor: what finer reward can come from your years of business effort than to have a Craftsman bless your memory for having inspired or guided him well as an apprentice?

There is no finer reward!

What profits it a print shop to get all the so-called "fine work"—and have no true Craftsmen to produce it?

But alas! so few proprietors "have found their work."

I feel doubly blessed if I may even have a glimpse of what is my privilege and obligation in having contact with some boys who are apprentices today—and who, I honestly hope, will be masters tomorrow!

Now, please do not misunderstand me. I have no thought of writing a preachment; or of offering a plan of apprentices' training. My one hope is to point out, that generally speaking, apprentices but bespeak for their Craftsmanship (or lack thereof) the character and ability of the men who "taught them the business."

I use the expression "printing house proprietors," but in the sense it is used in these remarks I would include superintendents and foremen as well. For as a matter of fact, I had very little personal contact with the proprietors of the shop in which I served my apprenticeship. Yet I look back with a deep sense of respect for those men who owned that shop.

Those men surely understood the sound principles of business—they prospered—they kept their plant up-to-date—

and were among the first to install a cost system. Of course I did not understand in those early years of my apprenticeship what really was the basis of their business success. However, from years of experience "in the front office" I have learned the simple truth that "business success" is just that *difference* between manufacturing and marketing cost and the selling price of any article—especially printing!

Business principles and an apprentice may seem two unrelated subjects—especially if we are thinking in terms of inspiration. But here is the point—every apprentice should become acquainted with the problems of merchandising as well as manufacturing of printing. An apprentice should receive inspiration from the understanding *why* a business succeeds. Such knowledge makes him a better master printer —gives him a broader perspective in contact with his employer, and the day's problems!

The day's problems! Getting a clear idea today of some problem that seemed impossible of understanding yesterday! And what glorious years—those years of apprenticeship—when a boy's spirit is humble enough to sensibly take advantage of the knowledge master printers gladly offer to share!

Some of my grandest memories are of apprenticeship days —days gone too soon! My superintendent! I see him now—and I know my vision of him will live in my heart until I, too, follow him along the Great Trail!

He himself taught me very little about printing—he gave me the opportunity to learn—to work with a crew of master Craftsmen. He was big enough to acknowledge the ability of other men—and smart enough to employ them. He practiced that first requisite of a successful executive—"pick men who know."

He taught me that great necessity in every man's (or boy's) life—a spirit of confidence. He instilled in me a spirit

of confidence by *having* confidence in me. We all like to be able to confide in a friend—we admire loyalty—we want to believe that a friend's word is truly his bond of fidelity. And how we grieve, though we may complain not a word, when a friend fails us.

He thought of me as *his* boy—he inspired me with an inward urge to succeed: I would not disappoint him—he had faith in me!

Ah! and the times upon times he talked to me of books—history, biography, philosophy, science—and politics! Yes, I owe him a great debt of gratitude because he opened for me the door to that inexhaustible storehouse of comfort and help—books! He loved books—good books; and through him I learned to love them—and to use them.

It brings me happiness to know that I tried to merit his praise and help. That in all those years I did not violate his confidence—in personal matters or otherwise. That I did not take it upon myself to judge him for his failings—I only wanted to know and profit by the fine acts and thoughts of his life!

Apprentices—and Craftsmen—I say to you: every man you work with has some fine quality, something in his spirit and life that can be as an inspiration to you—find only those qualities. Be true to your friendships—be sincere! Be earnest in your efforts—and be grateful to those who share their knowledge with you.

Truly blessed is the man whose life and efforts have put a single spark of inspiration and ambition in the heart of any boy or man!

AN EXCERPT FROM A LETTER WRITTEN BY *FICHET*, ONE OF THE TWO MEN WHO SET UP THE FIRST PRINTING PRESS IN THE CITY OF PARIS, A. D. 1470

The printers say here to whoever is willing to listen to them, that it is a man named John, called Gutenberg, who first invented in the neighborhood of Mainz the art of printing, by means of which books can now be made, not with the aid of the reed, as in old times, nor by the pen as in our times, but with letters of metal, quickly, correctly, and well. Bacchus *and* Ceres *were made divinities for having taught humanity the use of wine and bread, but Gutenberg's invention is of a higher and diviner order, for it furnishes characters by the aid of which all that is said or thought can be written, transmitted, and preserved to the memory of posterity.*

SEATTLE

RECOLLECTIONS OF PORTLAND, 1927

BY THE STAR REPORTER

THERE is a feeling about a Conference. It is the stuff that compensates the poor delegate for the long rides and short beds, and makes him decide to come back next year. It is a feeling without a name, but it seems to emanate from the personalities of the men who make the Conference go. So in this story let us talk, not of dates and motions and resolutions, nor of banquets and bouts, but of men.

* * *

Two thousand years ago, upon the eastern shores of the Mediterranean, lived a people whose orator aptly said, "We are lovers of the beautiful." The ancient Greeks have gone; all but fragments of their art is lost, but now and then we still find some of their spiritual descendants. One of these is Henry Lewis Bullen. He follows an art the Greeks never learned, but he is one with them in sensitiveness to beauty. What is the difference between a book and a building anyway?

Knowing Mr. Bullen, we can easily appreciate the sincerity of his compliments to the West, for they touch a subject that seems dear to him: "The Pacific Coast," he has said, "has advanced as far as any other part of the United States in the art of printing, if not further in the use of color. To me the Pacific Coast is the land of promise. Here the days are warm and the nights cool. With its mountains, its climate, and color everywhere, it seems like another Greece."

The lore of a more leisurely and artistic age seems to cling to Mr. Bullen, and, like some friendly old book, he charms all those who hear his stories about "those days he loves so well." Here is one of them:

"Back in 1568 an old wood engraver, Jost Amaan, published a book illustrating the one hundred thirty-eight oc-

cupations of mankind. In the front of the book was a picture of Jehovah creating the world. On the next page came the Pope, and after him the Cardinal, and the Archbishop, and all the other officers of the Church. The first layman was the physician, and after him, on the nineteenth page, was a picture of the printer. You see that in those days the printer was considered nineteenth after God, and it is my belief that the time is soon coming when he will resume his place.

"During the Middle Ages," Mr. Bullen continued, "it was the Craftsmen who moved the world, and not the kings and martial leaders. The foremost seats in the old cathedrals, such as I saw at Nuremburg, were reserved for the marshals of the guilds, who occupied them on important occasions dressed in their official robes. Under the guild system the owner was always a master Craftsman, having passed through the ranks of apprentice and journeyman. As one of the important requirements to becoming a journeyman, the candidate submitted a masterpiece which was judged by the officers of the guild. This custom is preserved today in the Arts and Crafts Club of England, an organization founded by William Morris. In the London rooms of this club are exhibited the masterpieces submitted by candidates for membership, representing widely varied arts and crafts."

One of Mr. Bullen's most profound impressions from his recent trip to Europe is the Old World's esteem for printing as an art. He once had a long-standing appointment to meet a certain professor in one of France's schools of the graphic arts. When the day arrived Mr. Bullen called, but was told that the professor could not see him, as this was the day of his appointment to the French Academy. This self-perpetuating body of the "forty immortals" is composed of the living Frenchmen who have contributed most to science, art, literature and the general welfare of the nation.

"The fine printing of Europe emanates from the wisdom of its governments," said Mr. Bullen at the Conference. "By their schools and patronage they encourage fine printing along with all the other arts. Italy alone has four schools of the graphic arts (some private), all of them unlike anything in America."

But Mr. Bullen's dreams are not all in the past nor across the ocean. He is associated with the present revival of interest in the graphic arts in America, and expects the future achievements of the industry to come, not from the old technique, but from the new. A practical expression of Mr. Bullen's attitude toward the industry today is his work in behalf of the projected school of printing at the Massachusetts Institute of Technology. John J. Deviny and Haywood H. Hunt are also working on this plan, which necessitates the raising of one and one-half million dollars. "The money," said Mr. Bullen, "will be raised largely among the employing printers. We don't realize our strength. Printing and publishing combined form the first industry of the nation, surpassing even steel and automobiles in the number of workers, in the amount of wages, and in the value of the product.

"This will not be a school for journeymen. It will be a college of artistic, scholarly, and scientific master printers. American printing needs education far more than improved machinery. We have the best machinery and the fastest production in the world, but our printers lack knowledge."

So here endeth our sketch of a happy man, whose business career did not steal from him the scholarship and love of beauty that have made his leisure a joy both to himself and to those who know him.

* * *

"The 'International' is all right." That is the inevitable conclusion of anyone who has met John J. Deviny, a Craftsman with the gift of leadership. His tour has done more to

cement the Western clubs with the International Association than all the charters and correspondence that had passed between them before that time. But we said that Mr. Deviny is a Craftsman, and, like all such, he speaks the most interestingly on his craft, which is the manufacture of money. During the war he was assistant director of the Government Bureau of Printing and Engraving at Washington, D. C.

Mr. Deviny prefaced his remarks with a brief sketch of mediums of exchange. The Aztecs, he said, used beans for money, but they were too often counterfeited in wood. The Chinese early used bits of metal carved into the shape of the object for which they were to be exchanged, so that a sheep symbol, for example, could buy nothing but a sheep. Later the Chinese learned to deposit valuable objects in a community treasury, which would issue token money to the depositors. Even the Puritans in America used deerskin as currency. Benjamin Franklin and Paul Revere were among the early makers of paper currency in America, and their adoption of the Spanish milled dollar as a unit helped to determine the present denominations of United States coin.

"Today," said Deviny, "America excels in money-making. Eighty-four per cent of the world's currency is manufactured in the United States, especially the larger denominations.

"In the Bureau of Printing and Engraving, which is the largest printing office in the world, there were 8,400 people employed during the war. Five hundred presses are used, including every known type. Of the eighty-five engravers in the United States who are capable of doing money and bond work, forty-five are employed in the Bureau. No one engraver can cut a whole design. Some do the lettering, others the illustrations, and so on.

"One commercial mill has retained the contract for paper for many years. The Government is seriously considering

eliminating the silk fibre from the paper money stock, because it is not hard to imitate, and people will overlook crude engraving when they see the silk fibre. This matter of counterfeiting is the chief consideration in the design and construction of the note.

"The finest counterfeit I ever saw, in regards to paper and engraving, had the word 'Treasury' spelled 'Treasary.' These notes had been made in Mexico City, and no one was ever punished for it because there happens to be no law in Mexico against counterfeiting United States currency.

"Since its establishment in 1862 no employee of the Bureau of Printing and Engraving has been detected in counterfeiting. This is a tribute to their pride in the craft. They are loyal and conscientious, despite the fact that they have little or no chance of advancement.

"Every day from thirteen to fifteen million sheets of paper are taken from the vaults, and put back again at night, with practically no loss or temporary misplacement. Employees are not searched at night, but every sheet that an employee handles is checked in and out. In case of a loss the employee must pay the *assigned* or money value of the paper. Much of the work in the Bureau is done by piece, although a maximum speed limit is kept to maintain the standard of excellence." It is a suggestion of Mr. Deviny's integrity that he did not hestitate when his description of the Bureau of Printing and Engraving led him to details which might not wholly please Craftmen's appetites. He told them anyway.

* * *

When, at one of the sessions, Mr. Bullen used the phrase "warhorses who have the work habit violently," there were more than a few glances turned toward Haywood H. Hunt —for work seems to be his worst indulgence. Mr. Hunt's capacity for doing things and his painstaking attention to

detail are at once the wonder and alarm of everyone but himself. Down in San Francisco they say that early in the morning or late at night, callers at The Kennedy-ten Bosch Company always find Mr. Hunt hard at work. What worries his friends still more is that his home is in one of the suburbs, and that he catches a train at five-thirty-six every morning in order to work on some Craftsmen's Club project before his regular day's business as manager of a printing plant begins.

As a typographer, Mr. Hunt's taste runs to rule work, either because he is a Californian or because that style is the most difficult to execute. A further evidence of his Craftsmanship is his practice of cutting thin paper into bits and using them for spaces—not that he has no coppers, but that coppers are too thick. This last feat was a shock even to Henry Lewis Bullen.

Aside from assembling the YEAR BOOK, organizing new clubs, working on the International Educational Commission and boosting Craftsmanship in San Francisco, Mr. Hunt finds time to send other Craftsmen up and down the Pacific Coast an occasional typewritten punch in the ribs—just to make sure that they are working, too. But there is no need for worry about Mr. Hunt and his work. Perhaps he likes it.

Another of these "war horses" is George Meredith of Portland, who was responsible for most of the preliminary work for the Conference and who added something either of the whimsical or serious to nearly every session. He is a master of the happy way of saying things, but we must not attempt a twice-told tale!

* * *

"Every man has a sense of fine things within him that moves him." This statement, whether true or false in the general sense, is certainly true of the man who made it. One

or two random quotations from Frank McCaffrey's talks give us some further insight into this "sense of fine things":

"When I was a little kid in short pants with an I. T. U. card in my pocket, I had a superintendent, Charles B. Nash, who told me very little about the mechanical side of the business, but who created in me a love for books. There can be nothing finer in a printer than this. His work then becomes not a matter of making this thing pretty or that thing pretty. He is in love with the thought, and will interpret it in type. [Inasmuch as the writer is well acquainted with Mr. McCaffrey's typography, we feel justified in noting that he *does* work with thoughts rather than with letters of the alphabet.] It isn't trite or exaggerated to say that printing is the most important of all arts, for in place of intolerance and ignorance it has opened an era of enlightenment and knowledge. As printers we should all feel proud of our part in weaving the invisible cord of knowledge that binds one age to another.

"Benjamin Franklin showed us the finest in every Craftsmanship of life. . . . It is a bitter thought that our craft should fall so far as printing has fallen since the time of Franklin. The only hopeful part is that there are signs of a reawakening among the printers of America."

During the Conference there were many suggestions on organization, but some of the best came from Hartley E. Jackson of San Francisco, another one of the Pacific Coast's artists in type, paper and ink. He summed up a large part of club troubles in his definitions of a republic and a democracy. "A republic," he said, "is a ball game with an umpire; a democracy is one in which they refer all questions to the grandstand."

In the industry as well as in clubs, Mr. Jackson is interested in organization. The principal reason for the present

disorganized condition of the printing industry is, in his opinion, its lack of capable managers. Potential managers find it too easy to start in business for themselves, and so contribute to the sum of small competing shops.

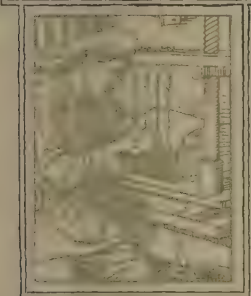
Thomas Severson, Jr., of Seattle, in a serious and simple manner, undoubtedly caused the most sustained period of laughter at one of the luncheons with his talk, "Pressroom Troubles and the Paper Salesman." With several pertinent stories from his experience he came to the conclusion that the pressman expects of the paper salesman, not expert advice, but sympathy—polite or profane as occasion may require.

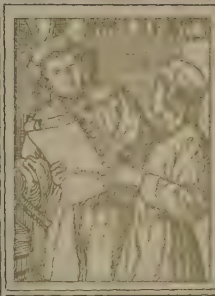
And there were many other men at the Conference whose personalities should, if possible, have been impressed on these restraining pages. It is easy to prophesy that the Pacific Coast Society will never lack speakers and workers wherever it meets.

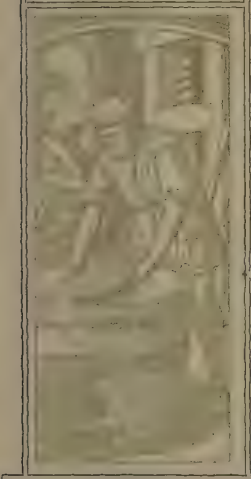
The printer is a
very inoffensive individual, but
is quite clever with the
"shooting-stick."

The Pi-Box

OFFICIAL PUBLICATION
OF THE SAN FRANCISCO
BAY CITIES CLUB OF PRINT
ING HOUSE CRAFTSMEN
CLIFFORD P. ANDERSON
EDITOR-IN-CHIEF







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"CRAFTSMAN"

What does it mean — to me?

I LOVE to place a word or a phrase upon a sort of mental pedestal and back away from it to get a many-sided view. I like to analyze and take it apart to try to find out whence it comes and how it got its form. As I mull around it I wonder what emotions it stirs in other minds. Does a good, robust word or a striking phrase give others the same thrill I get?

Now, this word "Craftsman" — here is the picture it makes in my mind. Let me personify it.

He is a worker who dreams, and a dreamer who works. He is an idealist, as all dreamers are, but he is also a realist, in that he must follow the urge to create which necessitates action. For the sheer love of beauty and harmony, for the exultation of self-expression, he wearies not to strive ever onward toward a goal never attainable. He is a learner as well as a teacher, and the cunning of his hand keeps pace with the openness of his mind. Being at heart a lover of the good and the beautiful, he must needs be generous and give largely. (Parenthetically — perhaps that is why so many printers are financially poor.) He is the embodiment of skill in his chosen work; trying to do his task better, quicker, easier. And the measure of his Craftsmanship is the measure of his success in thus striving. Revere the poet, respect the philosopher, admire the statesman, but fail not to love the Craftsman for what he is — the worker who dreams and the dreamer who works. All hail, "Craftsman" — man of skill, of aspirations, of industry — staunch framework of an evolving civilization.

JOHN W. WOOD
(Tacoma)

FINE BOOK MAKING IN SAN FRANCISCO

Craftsmen Win Honors in Fifty Best Books Exhibit

BY SAMUEL T. FARQUHAR

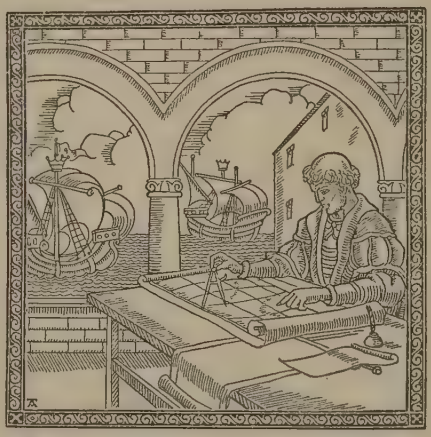
IN ONE BRANCH of Craftsmanship at least, there can be no gainsaying San Francisco's leadership over every other city in the country—that of making beautiful books. The legitimacy of this claim is founded upon the fact that the American Institute of Graphic Arts in New York chose six books from four San Francisco printers as among the Fifty Best Books produced in 1926. While New York produced twenty-two of the fifty, all but six were in the trade edition class; of San Francisco's six, all were in the limited edition class. No other city west of Chicago was included in the list.

The designing and printing of books is, of course, a negligible part of the work of most Craftsmen, but it is beginning to have an influence on all other kinds of printing to such an extent that it cannot be much longer ignored. Limited editions of books are being produced in ever-increasing numbers to satisfy the demand of collectors for books that are beautiful in form and craftsmanship as well as of interest for their content. This has caused general publishers to take more pains in designing and printing their trade editions and they have found that good appearance has a real influence on sales. In other words, the general public is learning to distinguish good printing from slipshod printing. This growing appreciation of good printing is extending to commercial work of all kinds and will in time, we believe, force an ever-increasing standard of craftsmanship in all branches of the graphic arts.

If this is true, then the making of fine books will not be so remote from the commercial printing field that its influence will not be ever constantly and increasingly felt.

It is a pity that every San Francisco Craftsman cannot examine and handle each of the Fifty Best Books, and especially those from his own city, as he would certainly derive from them at least a spark of inspiration which he could apply in his daily work. The four illustrations of typical pages from a few of the books, which accompany this article, will give some idea of what the books are like.

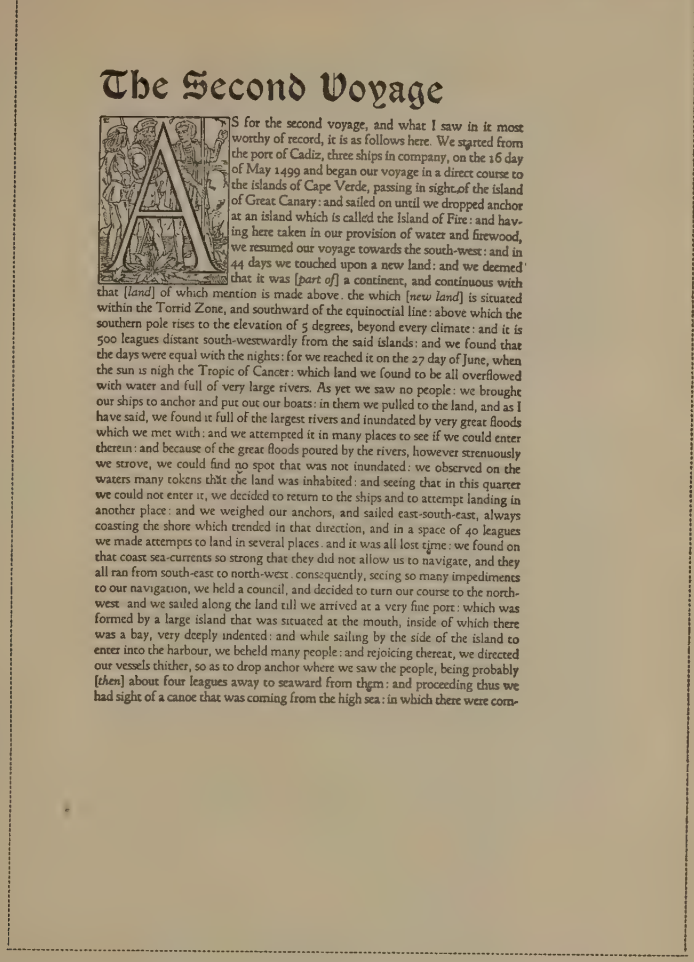
"The Letter of Amerigo Vespucci," printed by The Grab-



Most Magnificent Lord:

After humble reverence and due commendations, etc. It may be that your Mag nificence will be surprised by my rashness and the affront to your wisdom, in that I should so absurdly bestir myself to write to your Magnificence the present soprolix letter knowing [*as I do*] that your Magnificence is continually employed in high councils and affairs concerning the good government of this sublime Republic And will hold me not only presumptuous, but also idly-meddlesome in setting myself to write things, neither suitable to your station, nor entertaining, and written in barbarous style, and outside of every canon of literature· but the confidence which I have in your virtues and in the truth of my writing, which are things [*that*] are not found written neither by the ancients nor by modern writers, as your Magnificence will in the sequel perceive, makes me bold The chief cause

"The Letter of Amerigo Vespucci," here shown, draws its inspiration from Aldus' "Hypnerotomachia," printed in Venice in 1499.



The Second Voyage

AS for the second voyage, and what I saw in it most worthy of record, it is as follows here. We started from the port of Cadiz, three ships in company, on the 16 day of May 1499 and began our voyage in a direct course to the islands of Cape Verde, passing in sight of the island of Great Canary: and sailed on until we dropped anchor at an island which is called the Island of Fire: and having here taken in our provision of water and firewood, we resumed our voyage towards the south-west: and in 44 days we touched upon a new land: and we deemed that it was [*part of*] a continent, and continuous with that [*land*] of which mention is made above. the which [*new land*] is situated within the Torrid Zone, and southward of the equinoctial line: above which the southern pole rises to the elevation of 5 degrees, beyond every climate: and it is 500 leagues distant south-westwardly from the said islands: and we found that the days were equal with the nights: for we reached it on the 27 day of June, when the sun is nigh the Tropic of Cancer: which land we found to be all overflowed with water and full of very large rivers. As yet we saw no people: we brought our ships to anchor and put out our boats: in them we pulled to the land, and as I have said, we found it full of the largest rivers and inundated by very great floods which we met with: and we attempted it in many places to see if we could enter therein: and because of the great floods poured by the rivers, however strenuously we strove, we could find no spot that was not inundated: we observed on the waters many tokens that the land was inhabited: and seeing that in this quarter we could not enter it, we decided to return to the ships and to attempt landing in another place: and we weighed our anchors, and sailed east-south-east, always coasting the shore which trended in that direction, and in a space of 40 leagues we made attempts to land in several places. and it was all lost time: we found on that coast sea-currents so strong that they did not allow us to navigate, and they all ran from south-east to north-west. consequently, seeing so many impediments to our navigation, we held a council, and decided to turn our course to the north-west and we sailed along the land till we arrived at a very fine port: which was formed by a large island that was situated at the mouth, inside of which there was a bay, very deeply indented: and while sailing by the side of the island to enter into the harbour, we beheld many people: and rejoicing thereat, we directed our vessels thither, so as to drop anchor where we saw the people, being probably [*then*] about four leagues away to seaward from them: and proceeding thus we had sight of a canoe that was coming from the high sea: in which there were com-

A typical page from the medal-winning book "The Letter of Amerigo Vespucci."

horn Press and designed by Edwin Grabhorn, was awarded the gold medal as the most distinguished of the Fifty Best Books in design and craftsmanship. The award has heretofore been made only to Bruce Rogers, Carl P. Rollins and D. B. Updike. The gold medal book is 8½ by 12 inches in size. It is printed on Van Gelder hand-made paper from monotype

NICOLAS JENSON, PRINTER

OF VENICE: HIS FAMOUS TYPE DESIGNS AND SOME COMMENT UPON THE PRINTING TYPES OF EARLIER PRINTERS

SINCE THE SUPREMELY IMPORTANT invention of written characters there has been no invention of more importance to civilization than printing types. No other invention has as much compelling power and influence upon human affairs, for printing types are the vehicle by which knowledge, poetry and ideas and every achievement & aspiration of mankind are renewed from generation to generation. Day by day these little pieces of metal influence the thoughts and acts of every reading person and through these persons they influence the non-reading public. May we not, therefore, assume a universal interest in the history of these wonder-working pieces of metal, to which modern civilization primarily owes its progressiveness. And such a history cannot be told without giving honor to Nicolas Jenson, a Frenchman, who achieved immortal fame as a printer in Venice between the years 1470 and 1480. ¶ Nicolas Jenson, one of the greater masters of typography, having achieved distinction as an engraver of dies for the moneys of France, and when master of one of the royal mints, became interested in the new art of typography and went from Tours in France to Mainz, in 1458, to learn its processes. That was within ten years after Gutenberg's invention. We have no knowledge of his activities between 1458 and 1470, but that in the interval he had mastered typography we know by the excellence of his first books, printed in 1470 in Venice. He is the first man who can with certainty be personally associated with the designing of types, cutting of letter punches & making of matrices. His types never have been excelled; it is the opinion of the best authorities that they never have been equaled. Masterly as are his types, his printed works are no less so. As Jenson's activities were typical of those of all the earlier printers, we shall review the state of the art in Jenson's time before narrating his life and his services to the art of printing. ¶ Typography is the only art which shows no traces of amateurishness in its earliest examples. Primitive sculptures and paintings and the earlier examples of various processes of engraving have invariably been crude and amateurish. But the typographic books of the fifteenth century, the product within fifty years of about two hundred and fifty master printers, are almost invariably in accord with all the principles of our art which are now, and at all times have been, considered essential in fine printing. These early books are, therefore, distinguished for their dignity, the correctness of margins, the evenness of the spacing and of the justification of cuts and initials, and for the harmonious color of their pages. The principles of our art were established, before types were invented,

Here is John Henry Nash at his best; one master Craftsman interpreting another.

Italian Old Style type, with Tudor Black initials and running heads. It is bound in parchment over boards, with hand-lettered title on the back. The book is an admirable

example of "period" printing, reproducing the feeling of the early fifteenth century without imitating any particular book of that time.

John Henry Nash's "Nicolas Jenson, Printer," by Henry Lewis Bullen, is a tall folio, 10½ by 16½ inches in size. It is printed on Strathmore Japan antique paper from Cloister Lightface (hand set) type with a single hand-drawn initial. With each copy of the book is enclosed a leaf from a copy of Jenson's "Plutarch," printed at Venice in 1478. In

THE MOST PLEASANT & DELECTABLE TALE OF THE MARRIAGE OF CUPID AND PSYCHE.

HERE WAS SOMETIME A certain King inhabiting in the West parts having to wife a noble dame, by whom he had three daughters exceeding fair: of whom the two elder were of such comely shape and beauty, as they excelled all other women living, so as they merited the praise and commendation of every person, and deservedly to be preferred above the residue of the common sort: yet the singular passing beauty and maidenly majesty of the youngest daughter so far surmounted them two, as no earthly creature could sufficiently express or set out the same, by reason whereof (after the fame of this excellent maiden was spread abroad in every part of the city) the citizens and strangers there, being inwardly pricked by the zealous affection to behold her famous person, came daily by thousands, hundreds and scores to her father's palace, and astonished with admiration of her incomparable beauty, did no less worship and reverence her, with crosses, signs and tokens, and other divine adorations, according to the custom of the old used rites and ceremonies, than if she were Lady Venus indeed. ¶ Shortly after the fame spread into the next cities, and bordering regions, that the goddess whom the deep seas had borne and brought forth, and the froth of the spurging waves had nourished, to the in-

An excellent example of the work of The Windsor Press which found favor with the jury of award of the American Institute of Graphic Arts.

comparing Mr. Nash's book with the original, we find that the type face is a close approximation of the Jenson face, that the leaf size and the type page size are the same. It is a beautiful book in every way.

In their "Cupid and Psyche," reprinted from Adlington's translation of Apuleius' "Golden Ass," the Johnson Brothers have produced an unusually interesting and beautiful book. In size it is 5½ by 9 inches, and is printed on Italian hand-made paper from Cloister Oldstyle (hand set) type. The book is notable as a piece of fine craftsmanship in its composition as well as a splendid example of designing. It is unusually well bound. The Windsor Press is comparatively new in the field of book making and deserves high praise for its rapid progress to such distinguished work.

Taylor & Taylor again won a place among the Fifty Best Books with a dainty volume, "A Day in the Hills," privately printed for Senator James D. Phelan. It is 4½ by 7⅛ inches in size, and is printed from monotype Caslon Oldstyle on Milan Text and a high-finish coated paper. Illustrations are in halftone. The binding is a delight, especially the design built up of typographic material, printed in gold and black.

In addition to the four books already mentioned, The Grabhorn Press had two other books chosen, both of them beautifully designed and finely executed. "The Book of Ruth" is a delightful little volume, 5¾ by 7¼ inches in size, printed on Arnold unbleached hand-made paper from Peignot's French Gothic (hand set) type. It is bound in white parchment with hand-lettered title. It is hand-illuminated throughout by Valenti Angelo, who also designed and cut the wood block illustration.

"Sir Francis Drake," by John W. Robertson, is printed on B. R. book paper from monotype Garamont. It is illustrated by Valenti Angelo in line, copperplate and wood engrav-

ings. It is a substantial book of 292 pages and comes nearer to being in the trade edition class than any of the other books mentioned.

The committee of the Institute also selected an additional book designed by each of the four holders of its gold medal. "The Book of Job" was chosen as The Grabhorn Press book to be included in this classification.

AS FRANKLIN VIEWED BOOKS—

(HENRY E. KRIEGER MAKES DISCOVERIES)

BENJAMIN FRANKLIN, the printer, was always careful regarding the quality of his work. He spent much of his time studying all methods and processes with a view to improve on them or substitute better ones. Specimens of some of his booklets and pamphlets which have been preserved show a higher grade of printing than those of other printers of his time.

That Franklin had ideas of his own regarding the appearance of books which differed greatly from present day ones, is told thus by John Clyde Oswald, in his interesting book "Benjamin Franklin, Printer":

"Franklin bought books for their contents rather than for their appearance, as will be seen by the following quotation from a letter written to Benjamin Vaughan in 1785: 'One can scarce see a new book, without observing the excessive artifices made use of to puff up a paper of verses into a pamphlet, a pamphlet into an octavo, and an octavo into a quarto, with scabboardings, white lines, sparce titles of chapters, and exorbitant margins, to such a degree, that the selling of paper seems now the object, and printing on it only the pretence. I enclose the copy of a page in a late comedy. Between every two lines there is a white space equal to another line. You have a law, I think, against butchers blowing of veal to make it look fatter; why not one against booksellers' blowing of books to make them look bigger'."

THE IDEAL IS IN THE FUTURE

BY JAMES SYDNEY JOHNSON

BEING requested to give a word on Craftsmanship trending more or less towards the inspirational, I find myself in the position of comparing Craftsmanship as it is with what it will be, or rather should be, as a component of an advanced social state, and the comparison I am constrained to say is much to the disadvantage of the present. In justification of this I am sure I need have no recourse to Fabian arguments if you are impractical enough to take an idealist's word for the conclusions arrived at from dreams, and this, though it is a species of "Babbittry" in its zeal for a movement, is not that pernicious, entoiling craze for superabundant talk which is the bane of all things ideal.

Craftsmanship in the very word itself has ever conveyed to me a sense of something worshipfully romantic, and wholly apart from such prosaic affairs as election of officers and collection of dues. This, in fine, is the very crux of my differentiation between Craftsmanship in its present and in its future or ideal state. However, I am well aware that an individual preference, if not exactly a nuisance to the populace at large, is not to be thrust down another's throat except by organized force and this I utterly fail in, for mine is not the prerogative of King George in London or Wheeler in Washington. So, cognizant of this lack on my part, I will seek to win by persuasion what I cannot command by force, and this I elect to do through the picturing of an idealist's fragmentary dream fugue, out of which you may or may not deduce reasoning of a sort; in any case, as an anodyne or as a filler it will serve its purpose as admirably as most modern poetic effusions whose final enchantment it is to be pasted like so much wall paper to cover a bare spot on the page.

And now, if you will give rein to your imagination, you will conjure a picture of aesthetic quality wherein the abode of Craftsmanship in its ideal state, if not exactly the reproduction of a Keith landscape, is upon the whole an approximation of such a composition's depicted tranquility; and even as we picture this scene of our fugue, the soft, blue dusk of a summer's evening is settling over all as though a crooning mother were soothing her child to sleep, and, soothing as it is, all the kindliness of our being wells to the surface to become one with the crooning about us.

Before us is a residence whose open door and the golden carpet of light invite us to enter and give ear to whatever conversation its occupants are engaged in. This we do with all unobtrusiveness, settling ourselves at some distance from the two young men who, besides ourselves, are the only occupants of the room we have entered. One whom we hear addressed as John is in the act of proffering his companion a present of a book.

"I have brought it for you, William," he is saying. And William accepts the gift with evident pleasure, his face aglow as he scans the beautiful binding from every angle, a pleasure which becomes well nigh worship as he opens the book and allows his eyes to dwell upon the exquisite illumination of the vellum before him.

"It is beautiful, John, beautiful indeed," he says, his voice hushed almost to a murmur. "And to think it is the only one you have—the only one in existence—and it the product of a year of your time! How I will treasure it, John!"

John smiled away the other's thanks as he said, "Your pleasure is sufficient reward—and besides, William, my enjoyment was in the doing which, though it did consume a year of my life, is, as we have come to know, a rich and filling existence. Indeed, your thanks are entirely unnecessary as this,

in a way, is only return for that hammered gold arabesque buckle you gave me the other day."

"But, John, I had no thought of return," said William to this. And then: "But tell me. Why did you make only one copy of this book? It seems selfish of me to have such a beautiful object unseen by the world at large."

"You are no doubt right, old friend, but since beauty is everywhere as it is, it need hardly matter whether one or a myriad copies are made. For myself, I am content in the occupation of producing a beautiful book and since one copy alone is all that is necessary to view the finished picture, then a single copy is all that I am interested in. Its birth into the world can be of no greater importance as an object of beauty were it produced in the tens of thousands instead of the solitary one you hold in your hand."

"Put thus, I agree with you, John, since I also hammer my gold with the thought in mind of a single production. But it does seem to me desirable that these beautiful objects be given a somewhat wider distribution than a single copy allows."

John put his hand upon the other's shoulder and with something of a sparkle in his eye gazed full upon his companion and, as he spoke, there was discernible a changed note in his voice. It was as though something of sacredness had for the moment found harborage in his thoughts.

"Yes," he said, "there are many who have a love of fine things, yet cannot turn their hands toward creating the least bit of beauty. For these it is necessary to multiply one's work and this, dear William, reminds me of what I saw in the Pantheon today. At William Morris' memorial, having had occasion to go there on this his anniversary, I beheld about its base hundreds of the most beautiful books produced in the past year. Of magnificence, both in their superlative

beauty and their size, they were, without exception, representative of months, even years of labor. Of titles, I beheld twenty copies of "L'Mort d'Arthur" in two volumes, fifteen of both the "Decameron" and the "Fables of Montaigne," twelve of the "Divine Comedy," ten of "Canterbury Tales," and five each of the "Bible," the "Koran," the "Iliad" and "Paradise Lost," but most exquisite of all, I think, was a reprinting of Morris' own story of witchery, called "The Waters of the Wondrous Isles." Of this last, I could see only two copies. William, seeing these tributes, I came near to shedding tears for I could not help but think of the extreme joy that great Craftsman would know were he to observe these, not alone as tributes to himself but as evidence of his dream's fulfillment, for these treasures, be it known, were free to all who would be possessed of them."

And as John and William again turn their eyes to the illuminated pages before them, we will depart from the room and the fugue as unobtrusively as we came, leaving the ideal behind as something to dream of and, on occasion, to pursue in the best manner at our disposal even as William Morris dreamed and, on occasion, pursued to the ultimate creation of a thing of beauty.

The printer
is your true "man of letters," though he
may not be a literary man.

A YEAR OF PROGRESS IN SAN FRANCISCO

BY CLIFFORD H. CASSIDAY

San Francisco is noted as the fine printing center of the West. And not without reason, for there is evidently some power that attracts men of ability to the San Francisco section. It is also noticeable that these men have shown an increasing enthusiasm in the encouragement and support of the work of San Francisco Craftsmen.

During the year 1927 some of the finest meetings in the history of the Club have been held and without exception they have been high in educational value and well attended. One meeting, devoted to books, was particularly noteworthy in that it brought together at the speakers' table an authority on book reviewing who urged bookbinders to put better bindings on books; two authorities on book collecting who told what collectors want when they "go collecting;" and a bookseller who described some of his wares and some of the eccentric requirements of his clients.

Another meeting, devoted to the lithographic and photo-offset branch of the industry, revealed the advancement in this new field of printing. Several plant visits were made during the year and all of them furnished interesting and valuable information to members.

An important feature of the year's work was that of the Program Committee. Lunch meetings have been held twice weekly. Much of the planning has been done in advance, thus assuring a smooth-running machine and a succession of interesting meetings. A feature thus inaugurated has been the outlining of programs for several months ahead with a different chairman of the committee for each meeting.

The work of the Board of Governors has in the same manner contributed much to the success of the Club, a great deal

of work being done at dinner sessions held shortly after the regular meeting. By holding these meetings on the Tuesday following regular monthly assembly the program of main meeting is not interfered with by routine business.

The time and effort of an enthusiastic membership has helped to put San Francisco Club in the position it occupies today. Organization work has been continuous during the year, and membership has increased satisfactorily.

In February of 1928 Tait's Palais Royal was the scene of a very successful and well attended Craftsmen's Jinks. Here assembled almost three hundred Craftsmen and their friends to revive some of the traditions of this location. As an indication of the popularity of the gathering it should be noted that early in the evening the doors had to be locked in order to insure even standing room for those already present. Time passed so swiftly and pleasantly that some remarked that had it not been for traditional San Francisco morning fog they would have been able to usher in the sun with fitting ceremony. The Jinks will be an annual event.

San Francisco Craftsmen participated in the Second All-Western Direct Mail Advertising Convention and Exposition, held in San Francisco in May, 1928. Two booths were occupied with an exhibit especially featuring finely-printed books. This display was made possible by the generous contributions of some of our members who believe that finer printing has real commercial value.

But first of all there must be something to be enthusiastic *about* and something to organize *for*. That slogan "Share Your Knowledge," around which the work of the Club centers, is that "something" to which our work is dedicated.

We will continue with the assurance that we are doing something worthwhile for the industry of which we are a part. None can lose who contribute to this work.

OPPORTUNITIES FOR CRAFTSMEN

BY HARTLEY EVERETT JACKSON

THERE are few industries today that present the opportunities which the printing industry does for the advancement of trained men. The large number of Craftsmen's sons who are coming into the industry is proof that leading workers recognize this. It is the purpose of the Craftsmen's movement to enable them to take advantage of these opportunities.

There is a great dearth of skilled executives in all the printing trades. Many Craftsmen have looked upon the beautiful products of the limited-edition book printers and have thought them the highest achievement possible—too high a goal, beyond their reach. Or they have considered that in performing their day-to-day, routine tasks well, they are fulfilling their highest duty. In either case these Craftsmen have ceased to progress—have dropped into a rut.

Many young workmen become restless before they have rounded out a broad knowledge of their trade, and after saving a few dollars, settle down to a small shop of their own. These men never get experience enough to become capable executives of larger plants.

What is needed is more knowledge of the business as a whole. This knowledge may be divided into three general fields: (1) administration, or business management; (2) shop methods and management; and (3) general knowledge of every phase of the industry.

The first, business management, includes a specific understanding of cost accounting. Costs are a vital factor in every business, and in a custom-manufacturing industry such as printing, a grasp of cost-finding principles is fundamental to successful management.

The printing industry is now comprised of a large number of small units. The modern principle of consolidation of small, weak units in strong, well-managed, large-scale organizations will ultimately reach the printer. What has held it back is the lack of men who are capable of managing production on a large scale. But shop management is a more or less exact science, and can be learned in principle from the experience of other industries. This knowledge is available to the man who seeks to perfect his understanding of shop methods and management.

The third field mentioned is one that every progressive Craftsman should be familiar with. Without becoming a "jack-of-all-trades," he should nevertheless have a working knowledge of paper-making, ink-making, and type-casting. He should know something of engraving, electrotyping, bookbinding, composition, presswork, and all the host of other subjects that make up the whole of his and the other printing crafts and processes.

His working hours the Craftsman sells to his employer. The time outside of these hours is his own. And it depends on how he uses these hours whether he gets the knowledge he must have in order to equip himself for the opportunities that are to be found on every hand in the printing industry.

Books and magazines will help him. Other Craftsmen are ready and willing to "share their knowledge." It is up to him whether he settles down into the rut, or goes on up to his rightful place as a leader—for that is what managers are.

There is absolutely no limit to the progress possible in printing. The world depends upon printing to get its work done. Every year sees an increase in the world's dependence upon the printer. And the world will pay well in money and in honors to the man who can assume the task of getting printing done more efficiently, as well as more beautifully.

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Organized October, 1921—the pioneer body of Craftsmen on the Pacific—in a city where Printing is first industry

ORGANIZED APRIL 1 • 1927

THE TACOMA CRAFTSMAN

BEING THE MONTHLY PUBLICATION OF THE

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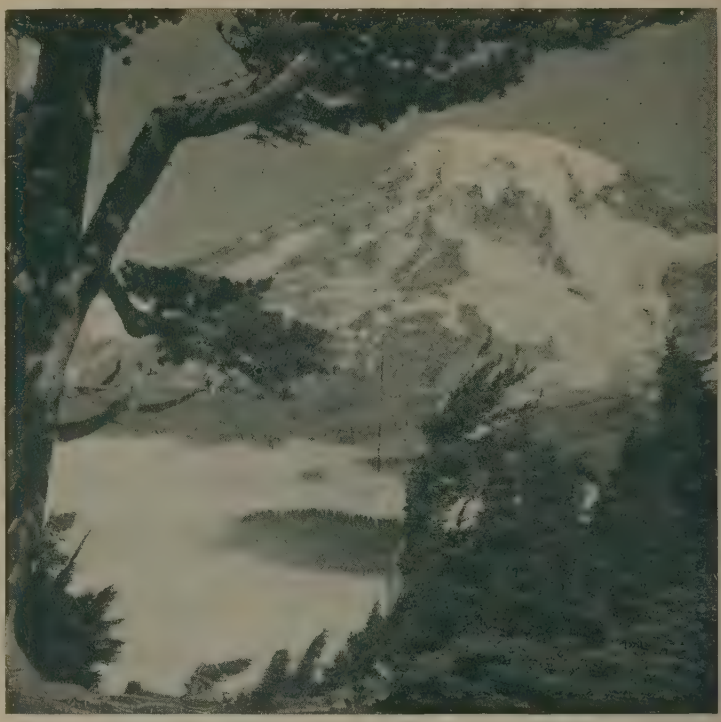

MOUNT TACOMA

Up through the mists of summer morn
Thy snowy dome lifts high its shining crest;
Through autumn haze thy shim'ring ghostly form
Stands forth like wand'ring clouds at rest,
And 'midst the gray of wind-swept winter clouds
Thy massive face is hid from mortal view,
Till spring casts off thy tattered shrouds
And thou art born anew.
Nor summer mist, nor autumn haze, nor winter cloud
Can alter thine unchanging steadfastness—
Thou standest, symbol grandly calm and proud,
To teach vain man the lesson of his busy littleness.

THE TACOMA CRAFTSMEN'S MOVEMENT

BY JOHN W. WOOD

THE Tacoma Club of Printing House Craftsmen, a baby member of the Pacific Coast Society of Printing House Craftsmen's Clubs, is almost too young to have any real history. Yet behind its recent organization lies a somewhat historical background. More than a year before its birth, some efforts had been put forth by Craftsmen of Seattle to arouse interest in the movement in Tacoma. That the seed then sown, germinated and finally grew into a lusty being, is due to the care and efforts of a few individuals, among them Frank McCaffrey of Seattle and our own Max Mulligan of Tacoma. Enough interest had been awakened among Tacoma Craftsmen by visits to the Seattle Club's meetings, and by good propaganda talk by Seattle members to insure a favorable reception to the organizers when they came to Tacoma on April 1, 1927. An enthusiastic meeting was held, thirty-six charter members were secured and a complete organization effected; membership in the International Association and Pacific Coast Society of Printing House Craftsmen's Clubs was voted and a fine start made. Though our Club had barely started to function at the time of the Portland Conference, two delegates were sent to that meeting and they brought back with them a goodly measure of enthusiasm and information. At this writing, only eleven regular monthly meetings have been held but each meeting has shown improvement over the preceding one. The Tacoma Club was fortunate in having President John J. Deviny and his party as guests at one meeting, and also in acting as joint hosts with other organizations in receiving Henry Lewis Bullen and hearing his splendid talk. Much encouragement and friendly suggestions from our visitors from California

have helped us to plan future meetings and by the time another year rolls around and another YEAR BOOK is issued The Tacoma Club of Printing House Craftsmen will have made some history that may perhaps be worth recording.

TACOMA CRAFTSMEN PROUD OF LIBRARY

BY H. S. BLACKBURN

PRIOR to the formation of The Tacoma Club of Printing House Craftsmen in April, 1927, it is doubtful if more than a very few of the men who are now members of that organization had ever entered the Tacoma Public Library for the purpose of acquiring knowledge pertaining to the graphic arts. Yet the finest collection of books on printing in any public library in the Northwest was at their command, and it is sad to relate that many of these books stood untouched by printers' hands for weary months and years.

It is different now! One of the first committees of The Tacoma Club of Printing House Craftsmen to get into action was the Library Committee, and the work of this committee, together with an inspiring talk by Henry Lewis Bullen at a banquet in his honor under the auspices of Tacoma Craftsmen, the Tacoma Typothetae and the Tacoma Advertising Club, have helped to create a greater interest in graphic arts literature among our members.

Mr. Bullen, in the course of his talk, said that he judged printers by the number and quality of books on printing that were to be found in the library of their city. Unfortunately, he was not in Tacoma long enough to ascertain for himself what we had here, but if he could see the imposing list of books on printing that are contained in Tacoma's library, he would surely say we rate very high.

It is not possible to give here a complete listing of these

books, but practically every branch of the industry is represented by substantial volumes and there are pamphlets and reference books covering the range of subjects from apprenticeship to management.

Tacoma Craftsmen are now realizing the value of this fine library and they purpose to be among the leaders in gaining and sharing knowledge.

WHY NOT MORE CO-OPERATION?

BY JOHN W. WOOD

Two great organizations, closely allied and working along parallel lines, offer an opportunity for closer co-operation than is as yet effective. The Club of Printing House Craftsmen, composed of men employed in the productive branches of the printing industry, and the United Typothetae of America, made up of men in the administrative end of the craft, ought to be working together in closer harmony than they do at present. The factory and the front office can each learn some things from each other to the mutual advantage of both. It stands without argument that the employer desires first of all to make money in his printing plant. Oftentimes, however, because he does not know what the employee is up against in turning out some certain piece of work, he makes costly mistakes in judgment. On the other hand, the employee, frequently buried under an avalanche of rush orders and straining every nerve to get the jobs out on time, fails to appreciate the problems the boss has to meet. Both are working under pressure—a wrong order from the front office or a mistake in the shop results in a spoiled job and a loss of time and money. Workman becomes irritated and loses efficiency, boss gets mad and loses temper, time and money. Most likely the nasty situation could have been

avoided by more intelligent co-operation. Both employer and employee are members of their respective trade organizations. The Typothetae holds its monthly meeting and the members gather around the dinner table to discuss ways and means to improve their business. The Club of Printing House Craftsmen have their regular monthly meetings, gather around the dinner table and discuss all manner of things pertaining to the actual production of printing. In both meetings ideas are exchanged, questions asked and answered; but in each, as is proper, along the lines of their day's work. Inasmuch, however, as these lines of daily work are so closely interwoven, it should be very fitting and profitable to hold frequent joint meetings. If this is done it is more than probable that the employer would get welcomed enlightenment as to why things do not always go in the workshop as he thinks they should, and it is just as certain that the workman would get a clearer idea of why the boss asks him to do thus and so. A more thorough understanding between the office and the workshop will smooth out a lot of difficulties, and no better place to promote mutual understanding can be found than at a round table of all interested parties. The real Craftsman wants the shop to make money just as earnestly as does the boss who signs his pay check. To this extent, at least, their interests are identical. Why not, then, use the means so easily at hand to learn how to better work together? U. T. A. member, don't you think it would pay you to learn a little more about what the Craftsmen's Club is and what it can do for you? And you, Craftsman, don't you think you should make it a point to be at every meeting of your club to "share your knowledge?"

The Proof Sheet

Published by Sacramento Club of Printing House Craftsmen

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The Craftsman's Prayer

By SIGNOR SIVERTSON
THIRD VICE PRESIDENT PACIFIC
SOCIETY OF PRINTING HOUSE CRAFTSMEN
VICE PRESIDENT SACRAMENTO CLUB
OF PRINTING HOUSE CRAFTSMEN

GIVE US to possess, O Master of all Craftsmen, the true spirit of Craftsmanship • That the work we do shall come from the joy of doing it • That we may learn to cherish our chosen work more highly • That we may be enlightened to the better use of our hands and the tools you have given us • That we may more nobly carry on the tasks begun by your workers of the past • That we may be loyal to the ideals of those workers and true to the tasks you have given • This we ask, O Master of all Craftsmen, that our beloved craft may live and flourish into all eternity to the benefit of all people

SACRAMENTO MAKES ITS BOW

BY THEODORE T. MOORE

The Sacramento Club of Printing House Craftsmen was organized on August 20, 1927, and is the baby Club of the Pacific District. The organization of the Sacramento Club was due to the untiring efforts of Craftsman Hunt, president of the Pacific Coast Society of Printing House Craftsmen's Clubs, and other members of the San Francisco Club, who at all times have nobly stood by us.

Like most new clubs we have experienced all the trials and tribulations that go to make up organization work. We have to combat the rabid element of the unions and the indifference of the employers—both of whom have labored under the delusion that the Craftsmen's movement was some great monster that would destroy them.

In spite of these obstacles, at the end of eight months we have made wonderful progress and success is crowning our efforts. We feel at this time that we are on a solid foundation, and that the Sacramento Club of Printing House Craftsmen will move ever forward doing the work that we have set about to do—"Share Your Knowledge."

Our membership, while small (there being only twenty-eight members), is made up of the best type of Craftsmen engaged in the various branches of the graphic arts. The interest taken in the Club by our members is evidence that we are doing a good work, and it is gratifying to note that each meeting brings about a better realization of the opportunities for increasing one's knowledge.

The Sacramento Club of Printing House Craftsmen is indeed fortunate in that it has access to two very fine libraries —the State Library and the City Library. Miss Susan T. Smith of the City Library and Miss Mabel R. Gillis of the

State Library have been very enthusiastic in co-operating with the Club. Miss Smith is working with the Club in preparing an exhibit of Sacramento printing and bindings. This will be placed in the City Library. A committee is now working on the cataloging of all books in the State Library dealing with the graphic arts.

Summing up the situation, I feel that the Sacramento Club of Printing House Craftsmen has made satisfactory progress in spite of the obstacles that have been placed in its way—and that it will take its place beside other clubs of Pacific Coast Society of Printing House Craftsmen's Clubs.

THE BIRTH OF PRINTING IN CALIFORNIA

BY SIGNOR SIVERTSON

"What tales they could unfold, could they only speak! What a glorious romance surrounds them: these old hand presses, monarchs of the printshops of nearly a century ago, the pioneers of California's printing craft!" Such were the thoughts that came to me as I stood in the museum of Sutter's Fort, looking at those hand presses on which the first newspapers in California were printed in 1846. Would that my spirit could drift back through the years, to the time these machines first came to the land of gold to take their part in the making of California's history, and follow each one of those pioneer Craftsmen through their glorious adventures. But not being able to dispense with my spirit I betook myself to the library where I found histories of these pioneers, so thrilling and full of interest that I must take to my typewriter and give you a few of the highlights of these colorful characters who found it necessary to be not only printers, but warriors, sailors, explorers and empire builders as well.

The records tell us that "Doc" Semple and Rev. Walter Colton were the first to set up a printing office and print the first newspaper in California, *The Californian*, at Monterey. The following quotation from Walter Colton's diary gives us an insight into the difficulties and handicaps which had to be overcome:

"*Saturday, August 15.* To-day the first newspaper ever published in California made its appearance. The honor, if such it be, of writing its Prospectus, fell to me. It is to be issued every Saturday, and is published by Semple and Colton. Little did I think when relinquishing the editorship of the *North American* in Philadelphia, that my next feat in this line would be off here in California. My partner is an emigrant from Kentucky, who stands six feet eight in his stockings. He is in buckskin dress, a foxskin cap; is true with his rifle, ready with his pen, and quick at the type case.

"He created the materials of our office out of the chaos of a small concern, which had been used by a Roman Catholic monk in printing a few sectarian tracts. The press was old enough to be preserved as a curiosity; the mice had burrowed in the balls; there were no rules, no leads, and the types were rusty and all in pi. It was only by scouring that the letters could be made to show their faces. A sheet or two of tin were procured, and these, with a jack-knife, were cut into rules and leads. Luckily we found, with the press, the greater part of a keg of ink; and now came the main scratch for paper. None could be found, except what is used to envelop the tobacco of the segar smoked here by the natives. A coaster had a small supply of this on board, which we procured. It is in sheets a little larger than the common-sized foolscap. And this is the size of our first paper, which we have christened *The Californian*.

"Though small in dimensions, our first number is as full of news as a black-walnut is of meat. We have received by couriers, during the week, intelligence from all the important military posts through the territory. Very little of this has transpired; it reaches the public for the first time through our sheet. We have also, the declaration of war between the United States and Mexico, with an abstract of the debate in the Senate. A crowd was waiting when the first sheet was thrown off the press. It produced quite a little sensation. Never was a bank run upon harder; not, however, by people with paper to get specie, but exactly the re-

verse. One-half of the paper is in English, the other in Spanish. The subscription for a year is five dollars; the price of a single sheet is twelve and a half cents; and is considered cheap at that."

And that was on August 15, 1846. What a great change has taken place over a comparatively short period of time; what a contrast in the methods and the means wherewith of printing and publishing, then and now, but those dauntless spirits wanted a newspaper, and made the means wherewith to publish one. More of their difficulties are set forth in the following extract from an issue of the paper:

"*Our Alphabet.*—Our type is a Spanish font picked up here in a cloister, and has no *VV's (W's)* in it, as there are none in the Spanish alphabet. I have sent to the Sandvvich Islands for this letter, in the meantime vve must use tvvo V's. Our paper at present is that used for vvrapping segars; in due time vve vvill have something better: our object is to establish a press in California, and this vve shall in all probability be able to accomplish. The absence of my partner for the last three months and my duties as Alcalde here have deprived our little paper of some of those attentions vvhich I hope it vvill hereafter receive. "VValter Colton."

This extract is said to be copied literally from the paper. The typographical errors can easily be overlooked as we read further into Colton's diary where he says: "Saturday, September 12. My partner in *The Californian* has been absent several weeks. All the work of the office has devolved upon a sailor, who has set the type for the whole paper, with fingers stiff as ropes around which they have coiled themselves into seeming fixtures. Yet *The Californian* is out, and makes a good appearance. Who would think, except in these uttermost ends of the earth, of issuing a weekly journal, with only an old tar to set the type, and without a solitary exchange paper!"

Further perusal of this colorful diary reveals Rev. Colton's duties to have been many and varied. Aside from editing *The Californian*, the role of Protestant clergyman and the office

of chief magistrate in the territory were among his duties. Thus was the printing craft born in the State of California.

The second episode in the founding of the printing craft in California took place when Samuel Brannan sailed into San Francisco on the "Brooklyn" in July, 1846. He was born in Maine and served his apprenticeship as a printer in Ohio. In his cargo when he sailed for California was a printing press and the necessary equipment for setting up a newspaper office. This was set up in San Francisco and the first issue of the *California Star* appeared on the 7th of January, 1847, edited by Dr. E. P. Jones. As set forth in the "Annals of San Francisco": "It was a small sheet of four pages, about fifteen inches by twelve of type, and appeared every Saturday. It was a neat production—type, matter and arrangement being of excellent quality. A passage in the prospectus gave notice that 'it will eschew with the greatest caution everything that tends to the propagation of sectarian dogmas.' This clause may have been inserted in consequence of the publisher having but recently been prominently connected with a certain religious sect, and with a view to assure the public that it was no part of his intention to make the *Star* the medium of promulgating its peculiar sectarian tenets."

Being essentially a pioneer, Brannan soon became actively identified in everything of importance which took place in this new empire of the West; in fact his other work so occupied his time that he left the publishing business to his followers. But he realized, in the fact that he made room for the printing press in his cargo, what an important part the voice of the press would play in empire building; what a great factor his printing press would be in the civilizing of this wild country. The work he had begun soon became an elemental force in bringing new settlers to the territory.

In April, 1848, a special edition of the *Star* was printed and sent back to the Mississippi Valley, setting forth the desirabilities of California as a place of residence and its many agricultural and commercial advantages, for the purpose of inducing immigrants to come here.

Rev. Colton in his "Three Years in California," which was written in 1850, states that "California will be no more what she has been; the events of a few years have carried her through the progressive events of a century. She has sprung at once from the shackles of colonial servitude to all the dignities of a sovereign state." And that growth has never ceased. Her very soil and atmosphere seem imbued with an indefinable power or spirit which inspires her sons to great achievements. She is indeed a land of gold; that gold which is finer and more precious than any alloy: the gold of her fellowship, her hospitality and her inspiration. Here have her printing Craftsmen won their laurels; in this land that is still young: young in spirit, but ripened in a wisdom of the crafts that has gained her sons renown the world over. And of such are her printing house Craftsmen. What a glorious work it is, this work of the printing house Craftsman!

The quotations, dates and facts set forth in the foregoing article have been obtained from Rev. Walter Colton's "Three Years in California," written in 1850 and published by S. A. Rollo & Company, New York, in 1859; and from the "Annals of San Francisco," published by D. Appleton & Company, New York, in 1855.

The San Diego Craftsman

[*Official Publication of the San Diego Club of Printing House Craftsmen*]

Tom Dawson, Editor

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F. Ernest Nachbaur, President

Frank Lightfoot, Vice President

Owen S. Dove, Secretary

William Ostrander, Treasurer

BOARD OF GOVERNORS

William Becker Charles Jones

Howard Ross Tom Dawson Ray Markland

Leon Alexander Charles Webber

SAN DIEGO GREETS YOU!

BY TOM DAWSON

THE first regular meeting of the San Diego Club of Printing House Craftsmen was held at the Cabrillo Cafe, Monday evening, March 28, 1927. The speaker for this occasion was Mr. Frank A. Frye, a local man, well known for his ability as a Craftsman and business man, and a partner in the largest printing establishment in San Diego.

At the first meeting we had nearly a full attendance, about seventy names having been put on the charter roll. After the speaker, president Nachbaur opened the Question Box and gave everybody a chance to "Share Their Knowledge." At first there was a certain degree of timidity among the boys about getting on their feet, but this has gradually worn away until now we can plan for a hot Question Box discussion and not be disappointed.

At the earlier meetings in the life of the Club, the program for the monthly meetings was arranged by the Board of Governors. They oftentimes brought in outside speakers. Later this was changed and chairmen were appointed for each meeting whose duty it was to secure a speaker and entertainment. The Board always assisted when called upon if a chairman had trouble making out a program.

To give the reader an idea of what our meetings have been like I will give the names of some of our speakers and their subjects: Frank Frye, "Craft Co-operation"; William Becker, "Photo-Engraving." At Becker's meeting, during the Question Box period Mr. William West entertained the Club with some very pointed information on printing inks. In July, 1927, John J. Deviny, International president, "Printing Uncle Sam's Money"; J. A. Kelly, "Papercraft"; Lee Farmer, "Inkology"; William West, "Composition Rollers"; T. D.

Lowry, "Ludlow Typograph"; Eugene Fisher, "Trade Plant Composition"; Roy T. Porte, in a joint meeting with the Franklin Printers Association; Charles Jones, "Modernistic Typography."

During Thanksgiving week, the Los Angeles Club entertained us with a presentation of "Slug Cooper," a print shop comedy-drama written by Gus Pierce of our neighbor club to the north.

I think it would not be amiss at this time to indulge in a few personalities, as we feel that the San Diego Club has made a fine record in its one year of existence. It is this writer's humble opinion that to F. Ernest Nachbaur, president, belongs most of the credit. He has given willingly of much needed time to help make our meetings so interesting that the members wouldn't want to stay away. Charles Jones, another outstanding figure in the movement in San Diego, has given liberally of his time and effort whenever the occasion demanded. He is a real student of printing who gets a lot of fun doing it. William Ostrander, treasurer, has always been a hard worker in the Club programs, collects the money from Craftsmen and makes them like it. Owen Dove, secretary, has a responsible job to fill and does it with a smile. Owen can be counted on 100 per cent in the Craftsmen's movement.

Each of the members of the Board of Governors is worthy of a paragraph, for a harder working lot was never seen, but this time we'll just print their names. They are William Becker, Leon Alexander, Tom Dawson, Charles Jones, Howard Ross, Ray Markland, Charles S. Webber, Frank Lightfoot, and the Club officers.

A need has been felt by the Educational Department for a library of books on printing subjects. The International has sent out from time to time some very good books but not

having a regular library, members have not availed themselves of using these books. We have now made arrangements with a local circulating library to handle our books. For this service a small monthly sum is charged which is paid out of the Club's funds.

During the year we have been in existence the members have exposed themselves to some knowledge. The Club has promoted fellowship and a more cordial feeling among those engaged in the printing crafts. The monthly meeting has given everybody a chance to let off a little steam and a feeling that one evening a month they're devoting to the upbuilding of the great industry in which they're engaged.

'Tis perfectly true, you have a good Program Committee. However, they know (even though you may not) that they are but human and consequently have human limitations. It therefore follows, both IPSO FACTO *and* IPSO JURE, *they don't know everything, nor can they accomplish the impossible. Has it ever occurred to you, dear fellow Craftsmen (variation of political speechmaker's bunkum) that perhaps you might offer them a suggestion regarding monthly meetings and their conduct, which would at least be worthy of their consideration? Try them out once, and see how it works! It was the Wise Man who said: "A word fitly spoken is like apples of gold in pictures of silver."*

LOS ANGELES

is admittedly the largest city on the Pacific Coast • • • • • The Los Angeles Club of Printing House Craftsmen is easily the first organization in point of membership in the entire West, and is composed of "go-getters" • • • • • • Now Los Angeles wants an International Convention • and the Pacific Society is whole-heartedly backing this ambition for

1930

To be a Craftsman!

By Frank McCaffrey

Ah, if I were a true Craftsman! ❧ I would meet each day's task with an honest enthusiasm; for I would know that a good day's work begins with a good night's rest. ❧ I would know, down deep in my heart, that the finished product of my daily labors is but the reflection of my inmost life and aspirations. ❧ I would know that noble Craftsmanship must be wrought of noble thoughts. ❧ I would know that no man can be truly called Craftsman without having in his soul an honest regard, a gentle sympathy, and an understanding tolerance for his fellow man, and I would know that envy, deceit and selfishness are tools an honest Craftsman knows naught of. ❧

Ah, if I were a true Craftsman, I would toil that at the End of the Day that Master Craftsman may say:

"Well done!"

MINUTES OF THE THIRD ANNUAL CONFERENCE OF PACIFIC SOCIETY OF PRINTING HOUSE CRAFTSMEN

Fresno, California, May 25-26-27, 1928

BY H. F. ("BUNNY") EDMONDS
CONFERENCE SECRETARY

FRIDAY, May 25, 1928—Meeting of the Board of Governors of Pacific Society of Printing House Craftsmen was called to order by President Haywood H. Hunt in room 900, Hotel Californian, Fresno, California, at 10 a. m.

President Hunt made an exhaustive report in which he summed up the activities of the Society for the past year, stating that the Pacific Society was second to none. He told of added enthusiasm displayed in past and present meetings of the Conference and of the individual clubs, and of the formation of new clubs in the Society throughout the year. He outlined the activities of the International Educational Commission program, lauding the improved appearance of the International *Bulletin* and closed the report by urging all Craftsmen of the Pacific Society to assist in obtaining the 1930 Convention for Los Angeles.

A telegram from John J. Deviny, International past president, was read in which he expressed his wishes for a successful Conference. Other telegrams were read from International President A. E. Giegengack and Gus Pierce.

The report of the first vice president was read by Frank McCaffrey in which he paid tribute to Haywood H. Hunt for his untiring efforts as president of the Society and commending his efforts in forming new clubs in the Northwest.

Signor Sivertson, vice president of the Sacramento Club, read a three-page report of the activities of his Club over the entire year and reported advancement and increased enthusiasm, together with a healthy balance in the treasury.

A letter from J. S. Wood of Tacoma was read stating that illness prevented him from attending the Conference. Reported progress in the Club's activities and stated that membership had thinned out to those really interested and that the big problem was arranging worthwhile programs.

John Hedberg made oral report of progress in the Portland Club and remarked on healthy condition of treasury. He also told of the arrangement of the programs presented at the Club's regular meetings and how they had proven successful.

Clarence T. Linstrum made oral report of conditions as they exist in Fresno Club, outlining programs of the past year and how they had been received by the membership with added interest and enthusiasm.

Owen S. Dove made report on activities of the San Diego Club, stating that a new circulating library had been put into operation and had been received with much interest by members. Other features of his report included: Printing of monthly bulletin is rotated among plants every six months; a large button-badge provided each member making congenial fellowship possible; 80 Craftsmen make up roster; Round Table discussion and Question Box praised by every member; paid tribute to officers and Board of Governors for good, constructive work during first year.

Melvin S. Wood made report of Los Angeles Club, stating much progress had been made during past year. Excerpts from his report include the following features: Both Board and Committee meetings attended nearly 100%; crowning achievement was in obtaining Hugo Kirchhofer as permanent song leader; membership in American Green Cross and Christmas party for unfortunate children being a yearly occasion, the money for the 1928 party already in the treasury through the idea of John Hilliard, past president, in arranging and carrying out a financing plan. The report also stated that membership is on the most solid foundation since founding of the Club and that influential men in the printing industry have made voluntary application for membership.

John C. Lybold made report of activities of San Francisco Club stating that the Club had made progressive strides during the past year and that the future was looked upon as an era of increased enthusiasm and interest in the Craftsmen's movement with the slogan "Share Your Knowledge" looming up bigger than ever before. He paid tribute to Haywood H. Hunt for his work for the San Francisco Club and closed with a general outline of the programs presented to the members during a very successful year.

Frank McCaffrey, in absence of official delegate, made report of Seattle Club, and he likewise reported progress and that the Club was in a very healthy condition.

William M. Kemp, Pacific Coast manager of the Miller Saw-Trimmer Company, presented the proposition to the Board of offering the awarding of two prizes by the Miller Saw-Trimmer Company for the best samples of printing produced on Miller Master Speed Jobber, Miller High Speed, or Miller Simplex presses, award to be made at Pacific Society Conference in 1929. A general discussion followed, after which it was agreed by Mr. Kemp that the award would be made for the best samples of printing produced on an automatic press of any make, so long as the size of the press was smaller than 22x34 inches. Motion was made by Munson, seconded by McCaffrey and carried unanimously that the offer be accepted as modified.

Frank H. Rodell, International second vice president, spoke of changing the name of the Society to the Pacific Society of Printing House Craftsmen, to enlarge scope to include Australia, providing they wish to become affiliated. Suggested committee be appointed to revise Constitution and By-Laws and report Saturday morning. Also suggested the advisability of splitting the Pacific Society into two districts and appointment of two representatives to cover territory instead of one as at present.

C. Raiff Miller of Portland suggested district be divided into three sections to allow for a more efficient supervision by three representatives.

It was moved by Hedberg, seconded by Munson and carried, that Rodell be instructed to petition the International Board of Governors to split the Pacific District into three sections and ask for appointment of two additional district representatives. (This to be done without interfering with functioning of Pacific Society of Printing House Craftsmen.)

R. E. T. Bohart was given permission to present a proposition to the Board in the form of a recommendation for the leasing of space by the Society in the Graphic Arts Library of Los Angeles. He gave a general outline of plans of this library and stressed the point that a great deal of benefit would be derived from such a representative position. The matter was discussed but no definite action taken.

The meeting adjourned at 11:45 a. m.

* * *

The afternoon session of the Conference was called to order at 2:15 p. m., President Hunt presiding.

Telegrams and letters were read from Harry L. Strang, W. W. Chapin, George Meredith and George M. McNeil, the latter referring to the

Salt River Valley Club of Printing House Craftsmen (Phoenix, Arizona).

"Greetings from San Diego" was the subject chosen by Owen S. Dove in expressing appreciation for the wonderful hospitality of the Fresno Club of Printing House Craftsmen.

C. Raiff Miller spoke on "Craftsmanship from the Superintendent's Standpoint." Mr. Miller's remarks struck a responsive chord.

Frank McCaffrey spoke on the subject, "Why Pay the Price of Achieving Truer Craftsmanship." His message was very timely and dealt with the Golden Rule as applied to Craftsmanship.

Charles McIntyre, publisher of *The Pacific Printer*, chose as his subject, "A Publisher's View of Craftsmanship." His message dealt with importance of co-operation between Craftsmen and publishers in satisfying ideas of customers. He stated that Craftsmen of Pacific Coast are doing better work through co-operation with one another than in other sections of the country. He has noticed a decided improvement in display ads in city and country newspapers and said the general trend is toward better composition with generous treatment of white space.

Samuel T. Farquhar gave his version of Craftsmanship ethics. Chester Troan spoke on modern type faces and expressed belief that the trend was toward extreme modern faces.

A general discussion on the subject, "What Is 'Share Your Knowledge'?" took place with many constructive ideas and thoughts being expressed by those present.

Earle C. Wood outlined functions of the Educational Committee of the Los Angeles Club.

Owen S. Dove of San Diego and Frank McCaffrey of Seattle told of circulating libraries in each club. Lybold of San Francisco suggested delegates to International Convention be instructed to obtain information as to which is best way of presenting information to membership. A general discussion followed.

Henry Hastings spoke of the influence of cost-finding and accounting on Craftsmanship. Miller told of possibility of cost-finding and accounting systems preventing higher quality of printing. Answered by Brower and Hedberg. A general discussion followed.

The question, "What are ink men doing to benefit the Craftsmen's movement?" was answered by Miller, Al Siebke and James Bailey, after which it was generally agreed that they were doing a great deal in co-operating with the Craftsmen.

H. F. ("Bunny") Edmonds of Los Angeles outlined plans for the 1930 International Convention, together with the appointment of committees and sub-committees to handle financing, etc. He asked that each club co-operate in bringing the Convention to the Coast in 1930.

Meeting adjourned at 5:20 p. m.

* * *

SATURDAY, May 26, 1928—Meeting called to order at 10:00 a. m., President Hunt presiding.

Frank McCaffrey, as chairman of the committee appointed to revise the Constitution and By-Laws, reported. The revision of the By-Laws was discussed and after a change, suggested by Krieger, had been approved, it was moved, seconded and carried that they be adopted as read.

Clarence W. Frantz, president of Fresno Club, offered to set in type the revised Constitution and By-Laws and furnish galley proofs to delegates. Offer accepted with thanks.

Telegrams were read from Wood Glover of Los Angeles and Harry A. Delahanty of the Salt River Valley Club (Phoenix, Arizona), expressing regrets in being unable to attend Conference.

The report of the secretary-treasurer was given at this time and the financial standing was as follows:

Balance July 1, 1927	$ 56.00
Receipts to July 1, 1928	250.00
Total	$306.00
Disbursements to May 26, 1928 . . .	139.37
Balance on hand May 26, 1928	$166.63

Gus Pierce of Los Angeles spoke on the subject, "How Our Members May Occupy a More Important Place in the Printing Industry."

Frank McCaffrey suggested his talk, as scheduled, be eliminated and the time utilized for open discussion. At the request of the Conference McCaffrey gave his talk in condensed form.

Frank H. Rodell, with his topic, "What the International Association is Doing to Assist Member-Clubs," related the activities of the International and argued value of good will by contact with members; spoke of enlarged and better looking *Bulletin*. He told of availability of films relating to printing or allied industry upon application to International. He said friendly rivalry existed between Los Angeles and San

Francisco clubs, but stressed the point that intersectional controversies should be eliminated and said that such controversies did not exist on the West Coast.

Report of Nominating Committee read by James H. Bailey, who was appointed chairman. Two tickets were arranged, as follows:

President.	C. Raiff Miller . .	Frank McCaffrey
First Vice President .	H. F. Edmonds . .	Owen S. Dove
Second Vice President .	Marcus Brower . .	John C. Lybold
Third Vice President .	Signor Sivertson .	John W. Wood
Secretary-Treasurer. .	Clarence T. Linstrum	Clarence T. Linstrum

It was moved that nominations for president be closed and ballots were taken for president. Results: Miller 14, McCaffrey 4. Upon motion of McCaffrey, ballot was made unanimous.

Results of ballots for first vice president: Edmonds, 11; Dove, 5; two delegates absent.

Results of ballots for second vice president: Lybold, 6; Strang, 12. (Harry L. Strang nominated from floor, Brower withdrawing.)

Signor Sivertson was elected to the office of third vice president by acclamation, as was Clarence T. Linstrum for secretary-treasurer.

Meeting adjourned at 11:55 a. m.

* * *

The afternoon session of Conference was called to order at 2:30 p. m., President Hunt presiding.

"Selling the Dignity of Printing to the Craftsman" was the subject chosen by A. B. McCallister of Los Angeles, in which he told how printing is being placed on a higher plane by those most interested. He referred to danger of over-equipment in the various plants. A few high lights on this subject discloses the following facts: Ability, brains and foresight will play an important part in prosperity of printers; selling is first factor—75% is done by house and 25% by salesman on the line; age of specialization coming in printing business and can be divided in three parts—manufacturing, advertising and fine printing; buyers are coming to the conclusion that good printing pays. In closing, he stated that the world will recognize and pay tribute in credit and in cash for what we do honorably and well.

Douglas C. McMurtrie next spoke on the subject, "The Planning of

Printing," dealing particularly with composition. Excerpts from his message developed the constructive thoughts as follows: The job should be made fit for its purpose; eliminate color for type, because it is not legible; break away from standardized colors in printing matter for better effects; put character into work to combat price competition; use proper design, proper proportion and balance and use new forms in mailing pieces that will create desire to open and read. In closing, Mr. McMurtrie stated he did not advocate standardization in mailing pieces or other printed matter.

A. L. Scoville, of the Chimes Presses of Ogden (Utah), and of Los Angeles, had as his subject, "The Big Four—Space, Color, Material and Harmony." He gave reasons why the two greatest natural things in art were space and harmony and likened them to the universe. He stated the mixing of types should be abolished and that the Los Angeles plant of the Chimes Press is setting a precedent by using the various Bodoni type faces exclusively, because every effect can be obtained from this type. He stressed the point of giving more attention to four cardinal principles. He also outlined features of Graphic Arts Library of Los Angeles.

Charles L. Low of Fresno spoke on "Modern Tendencies in the Building of Printing Presses." At the end of Mr. Low's talk a general discussion followed at which time many questions pertaining to this subject were answered by Mr. Low.

A telegram from the Sacramento Chamber of Commerce inviting the Society to hold its Conference there in 1929 was read.

William Becker made plea for Conference in San Diego.

Jack Higgins extended an invitation from Sacramento.

A discussion followed and finally Becker withdrew his proposal in favor of Sacramento.

It was moved, seconded and carried that Sacramento be chosen as next Conference city, the date to be left open.

Clarence W. Frantz was given a rising vote of thanks for his promptness in printing and distributing the revised copy of the Constitution and By-Laws.

At the request of President Hunt, Claude M. Christie presented the film entitled "Paper Making: Its Relation to the Craftsman."

Meeting adjourned at 5:40 p. m.

Sunday, May 27, given over to trip into Yosemite Valley.

Our Thanks to Fresno Craftsmen!

The fame of Fresno—the "Raisin City"—is world-wide; but its spirit of hospitality was never more in evidence than on the occasion of the Third Annual Conference of the Pacific Society of Printing House Craftsmen. Relatively speaking, Fresno is not a "large" city, neither is the Fresno Craftsmen's Club a "large" Club numerically; but here analogy ends, contrast ceases, while accomplishment is on an even footing. The Conference acclaimed Fresno's greatness. Capable committees took charge of arrangements and did everything possible to make business and social sessions successful and, having done this, were prepared, if necessary, to do even more—but such seemed impossible. In a word, a large job was handled in a large way—a truly Craftsmen's way! Angels could do no more.

Fresno, we thank you!

—and, Next—Sacramento, 1929

TRIBUTE

Printing is the bridge of time uniting yesterday with today, over which passes most of the world's history, and by which we record the world's progress, achievements, valor and aims.

Clarence Wellington

LOS ANGELES

Los Angeles Club of Printing House Craftsmen

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HARRY T. WATSON . . . *Vice-President*
L. F. LANG . . . . . *Secretary-Treasurer*
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H. F. EDMONDS, 305 South San Pedro Street, Los Angeles, California
First Vice-President Pacific Society of Printing House Craftsmen

ALBERT HAVERMALE, *Member Board of Governors Pacific Coast Society*

THIS SECTION OF YEAR BOOK UNDER EDITORIAL SUPERVISION OF S. VANCE CAGLEY

TO CRAFTSMEN OF THE WORLD:

Greetings—and an Invitation

BY R. CHARLES STOVEL

Los Angeles has already begun the pleasant task of putting her guest room in apple-pie order for your comfort in 1930. The vacuum and the dust mop are in skilled, willing hands. New drapes have been ordered to make the outlook attractive and presentable. Richest orientals, harmonious and pleasing, will cover the floors. Tapestries from the old world will decorate the walls. And a brand new "Welcome" mat will be on the front step, face up.

Our suburban neighbors—San Francisco, Portland, Seattle, Tacoma, Sacramento, Fresno, San Diego, Phoenix—are keenly interested in our efforts to entertain such a distinguished body of notables. They are not only advancing their moral support, but they are positive that whatever we do will be done high, wide and handsome.

Hollywood, with its multitude of dazzling lights and brilliant stars, is anxiously awaiting your coming. The peaches on the beaches are marking time until your arrival. Catalina Island, the Atlantic City of the Pacific, two hours away by steamer, will don her holiday frock for the occasion. Men of letters and men of science on the Pacific Coast are cultivating their intellectual hothouses in anticipation of this gathering of Craftsmen from all over the world two years hence.

The International Association of Printing House Craftsmen is hereby extended a most cordial invitation to hold the International Convention of Craftsmen's Clubs in Los Angeles at that time and the Los Angeles Club will strain every sinew to make this fine gathering the most wholesome, the most nourishing and the most memorable in the whole history of Craftsmen's Clubs.

Of course nothing has been definitely decided by that august body as to their meeting place then. But with all due respect to the many attractive spots throughout the nation suitable for such a convention, we on the Pacific Coast feel that we have the "edge," from every angle, on any place in the universe.

When "Honest Abe," many decades ago, made his famous remark about "God loving the common people, he made so many of them," he must have had a premonition of the personnel of the Los Angeles Club of Printing House Craftsmen. There is nothing uppish about its members. Everyone is imbued with the same spirit, and saturated with the same thought—"Share Your Knowledge." And by the same token every Los Angeles Craftsman is lying awake nights thinking up new ideas and hatching new schemes to make the "City of the Angels" the most-talked-of community in Craftsmanship circles in 1930.

Whether you come by highway or byway, railway or airway, you will find a welcome in keeping with the noble craft you represent. We don't care whether you come in your "soup and fish" or blue jeans; whether your better half wears her crepê de Chine or her red calico; you will find Los Angeles extending a handclasp that will ever be remembered.

We are preparing for your coming the year after next. Everyone is working with a vigor that bespeaks achievement. The allied crafts of this fair city are backing us one hundred per cent. And, besides, all Southern California, with her innumerable attractions and advantages, is beseeching you to make this a never-to-be-forgotten "red-letter" day for you and those near and dear to you.

Los Angeles is going to be the Convention City for the Craftsmen of the World in 1930.

EXPRESSION OF YULETIDE SPIRIT

Craftsmen of Los Angeles Show Unfortunate Kiddies "Good Time" at Christmas Feast

BY JOHN HILLIARD

Some two thousand years ago was born He for Whom the world had long looked, One whose life and ideals were to be and are, the very foundation of all good, and whose birth has been and will ever be commemorated by peoples the world over.

Christmas has come to be the one season of the year when we all, individually and collectively, become once again as a little child; when we lay aside the cares and worries of busy lives, the better to fit ourselves for that season, and to give freely of our time and money in an effort to bring joy to the hearts of those whom fate has denied much, and in a small measure to atone for our own selfishness—to obey that divine command, "Love thy neighbor."

It is a happy custom of the Los Angeles Club of Printing House Craftsmen to perpetuate those ideals in the gathering together of our neighbors—usually composed of unfortunate children, to whom Santa Claus is a stranger—from the highways for the feast, entertainment and gifts that send them back into their homes with the realization that truly there is a God, from Whom all good and perfect gifts come—that we are all brothers—that love does dominate the universe.

On these occasions preparations are made to have one hundred guests, who are conveyed by busses to the banquet hall—previously decorated with a Christmas tree and suitable trimmings and with a heavily laden festal board—there to partake of appropriate entertainment and the loving ministry of the Craftsmen's ladies who see that each guest is made to enjoy this Christmas party to the full.

Our club has adopted a certificate selling plan known as the "Goodwill Investors," as a method of raising the required funds, thereby rendering unnecessary the calling upon our treasury for financial aid.

None but members of the club can participate in the plan —it is purely a club activity (we stand upon our own feet— no crutch in the form of financial assistance from our friends, either individuals or firms) and no member is asked or permitted to share in the plan beyond the purchase of one five-dollar certificate each year.

The certificate is 12″ x 18″, done in black and gold with a seal over red ribbon, within a beautiful old gold frame, making it wonderfully ornamental—a masterpiece that we all take great pride in hanging in the office or even the home.

It is the participation in such worthwhile events that gives that real inspirational understanding of life and what it means—that creates an air of Craftsmanship upon which is wafted those matchless words "Well Done."

CRAFTSMAN HAYNES CONTEST VICTOR

Wins Trophy in Three-Minute Advertising Club Speech

Inspired and exhilarated by the hospitality, cordiality and "Alohas" of tropical, romantic Honolulu, H. Lewis Haynes, president of the Haynes Corporation, Printers, former president and governor of the Los Angeles Club of Printing House Craftsmen, secretary-treasurer of the Los Angeles Advertising Club, won first prize in the three-minute speaking contest held in Honolulu this year as one of the features of the annual Convention of the Pacific Advertising Clubs Association. His subject was, "How Can the Pacific Advertising Clubs Association Best Serve the Interests of Its Member-Clubs?"

It is with particular and pardonable pride that the Los Angeles Club of Printing House Craftsmen views "Lew" Haynes' victory, for it is the first time that any member of this club has participated in this Pacific Advertising Clubs Association activity, and to win first prize is honor indeed.

It is also interesting that the trophy won by Mr. Haynes, a beautiful desk clock, was contributed by the Los Angeles Club of Printing House Craftsmen as their first gesture towards sharing in and promoting the activities of the closely allied Pacific Advertising Clubs Association.

"How Can the Pacific Advertising Clubs Association Best Serve the Interests of Member-Clubs?"

When an army goes into action, it consists of many units, spread over a wide front. These units have few contacts. Each is busy in its own sector. They can know little of what is doing in other sectors. But, back of the lines, is the General Headquarters, in touch with every sector, co-ordinating, directing, massing the attack. And the result is VICTORY.

That is my picture of our Association. It is our GHQ. We member-clubs are individual units in an army covering a front of several thousand miles. Each, in its own sector, is fighting a good fight. But we would be little better than bands of guerrillas did we not have back of us, co-ordinating our activities, enabling us to present a united front, our GHQ.

In one sector a club does a particularly good job. Back of the lines our Association gets the facts, spreads the good news, enables every member-club to do a better job.

In another sector a club weakens, loses interest, feels for the moment it is fighting alone. Our Association rushes up re-inforcements, brings cheering news of victories in other sectors, inspires by example. The line straightens out and moves ahead.

The Pacific Advertising Clubs Association can, and does, extend to its member-clubs the following services:

It furnishes member-clubs with speakers having a new message and a fresh viewpoint.

It encourages the use of worthy advertising media, and endeavors to eliminate the undesirable.

It makes research into things advertising, giving us the best examples for emulation.

It serves as a clearing house for the best thought developed on club management and operation.

It secures public recognition for advertising as a highly specialized, honorable and ethical profession.

It co-ordinates advertising effort and provides helpful conventions.

It promotes educational activity in the vital sciences of advertising and selling.

And last and most important. If your club accepts membership in the PACA as a responsibility and you regard your club as a unit of service—not only getting, but giving—then the Association becomes for you a clearing house for all phases of club activity and thought, releasing to you the worthwhile experience of others.

So I say again, just as an army cannot fight successfully without its GHQ, neither could we make the progress we have made, or make the progress we hope for, without our Association as a co-ordinator, leader, director, systematizer. Through it, with the good old battle-cry of St. George, "One for all, and all for one," we advance advertising's standards, gain new ground, hold the ground we have gained, and make progress as an Association, as a profession, as member-clubs, and as individuals.

* * *

[This speech, so worthy and commendable as applying to the Pacific Advertising Clubs Association, would be equally appropriate, equally applicable and equally commendable if made pertinent to the Pacific Society of Printing House Craftsmen, and for such reason and to such purpose do we insert it herein and direct it to the special attention of all Craftsmen—of whom the author thereof is a noble exemplar and respected member.—EDITOR.]

If a woman marries a proofreader
she must expect to be constantly
"corrected"

CONSTRUCTIVE CRAFTSMANSHIP

BY VICTOR E. HECHT

Assistant Manager Los Angeles Division Zellerbach Paper Company and Chairman Convention Finance Committee of Los Angeles Club of Printing House Craftsmen

PLUTARCH, in the dim and distant past, gave the world this thought: "No man ever wetted clay and then left it, as if there would be bricks by chance and fortune."

It comes to me, as I view the activities of the various clubs of Printing House Craftsmen covering a period of some five years, that this truism of Plutarch represents the foundation on which this organization's splendid local superstructure has been reared. In evolving the program of operation nothing was left to chance, nothing was taken for granted; but rather was there a complete appreciation of the fact that intelligent thought, planning, and conscientious effort must be expended before tangible results could be obtained.

It would be like "carrying coals to Newcastle" to recount here, even in a small degree, the effective work of the organization along educational lines, because anyone who has interested himself at all in the club has derived much information of value and benefit, which has served him in good stead in his endeavors. Friendships of inestimable value have been formed throughout the membership, and if the club could point to nothing other than this one achievement, its existence would be more than justified. This comradeship has created a more general understanding, one of the other, and mutual problems have, as a consequence, been more readily solved.

This club, through its business-like administration, has earned the respect, the confidence, and the good will of the

employers of those who go to make up the membership. Nothing so enthuses the owner of a business, regardless of its kind, as the knowledge that his workers are constantly endeavoring to better themselves along educational lines. Nor should we overlook the fact that the Craftsmen's movement has awakened in its membership a greater appreciation of the art preservative of all arts, in which industry they are putting forth their efforts. The desire and ability of the Craftsman to produce better work has made for a greater demand on the part of the advertisers and the buying public. As the appreciation of better printing grows, the demand for it will grow in like proportion.

I am firmly convinced of the fact that the Craftsmen's movement throughout the country has exercised a very distinct influence on the manufacture of paper, and it comes directly as the result of this greater appreciation and demand for the more worthwhile things. There is no denying the fact that better printing can be executed on better paper, and as a consequence, standards of paper manufacture have been improved perceptibly. Fancier papers have been evolved, and today styles are available to meet practically every need and use. The paper merchant and the paper manufacturer owe a debt to the Craftsmen for their splendid help and co-operation, which has always been freely given. And this has in no small measure been responsible for the correction of manufacturing conditions which have gone far towards eliminating serious pressroom difficulties.

This hurried résumé indicates clearly that a great work has already been done by the Craftsmen. With this inspiring record of achievement as a background, and with a membership who appreciate the tremendous possibilities of their industry, it is safe to predict that in the years to come the Craftsmen will continue to contribute materially to the

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